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Oriental Music.

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INNUMERABLE questions arise in the mind whenever that mysterious art, called music, occupies our thoughts—questions respecting its source, its course or development in various epochs, its laws, object, action, limitations, and influence. These are not easily answered satisfactorily; and appear to have been as great problems to the ancients as they are to ourselves. For, attempting to penetrate the thick mists that veiled their past, they failed to discover the origin of any one musical instrument; and being completely baffled in their researches concerning the inception of musical systems, and also unable to account for the remarkable sway that their art-works exercised over hearers, they contented themselves with conserving these systems and art-works in their entirety, for the benefit of posterity.

We, who are always ready to invent theories for the explanation of the phenomena, find ourselves extremely perplexed in accounting for various musical facts that at first sight seem simple and easily understood. If, therefore, we are unable to explain our music to ourselves, and the ancients could not explain their music to themselves, it should not cause surprise if we fail to comprehend their music. For, although it is said, "Human nature is the same in all ages," the tonal art, which appeals to every individual's own inner nature so very directly and intimately, reveals strongly marked differences among men.

The difficulties to be overcome in forming an adequate conception of the music of other peoples are, therefore, great. If, after persistent effort or even a lifelong devotion to performance and composition, we find perplexing mysteries at every turn, we may naturally anticipate encountering inscrutable enigmas in the endeavor to comprehend the true nature of the forms of art specially adapted to the necessities of races so far removed in time and place, thought and feeling, as the ancient Orientals.

Even the music of the modern occupants of the East is so strange and foreign to our wants and inclinations that many persons speak of it with disrespect, and travelers and generally well informed artists, judging of its merits by the casual performances of poor peripatetic musicians, are frequently led to the belief that it is unworthy special regard. It would be more philosophical to assume that an art practiced throughout the Orient by all classes of persons, in all times, would, if seriously studied, present many aspects worthy of deep reflection. However little we may be able to sympathize with Chinese, Hindoos, Persians, and other peoples in their artistic aspirations, we should not be tempted to provoke a smile at their expense, but approach the study of their music with the greatest respect. In this spirit let us proceed.

Music and its instruments were commonly believed in the East to be gifts from Heaven, and therefore its cultivation and their preservation became religious duties. The Orientals took no credit to themselves for inventing the various extraordinary instruments with which they performed their wonder working melodies, and, as will be presently shown, no modern nation has yet invented a really new one; for all those we employ are either enlarged or simplified forms of prototypes that were in use at the earliest times of which we have any record, and are really prehistoric.

The sacred books of the Chinese give a complete account of their organ—most exact measurements of the lengths, diameters, thickness, materials, etc., of each pipe, and so on—not to suggest improvements, or to take credit for the devices mentioned; but simply that, should the instrument from any cause become obsolete, it could be revived; and thus this great gift, from some remote ancestor, would still be secured for future generations. Confucius and various emperors are portrayed performing on the *kin* (a stringed instrument), and music occupies the first rank among the sciences.

In India, Brahma himself is believed to have presented music to mortals, and the invention of the seven stringed *vina* is attributed to the god Nareda. Saraswati, the Minerva of the Hindoos, is represented playing on the lute, Krishna on the transverse flute, and harpists are adorned with wings.

In Egypt, the formation of the three-stringed lyre is attributed to one of the secondary gods. Osiris is regarded as the giver of the flute, Isis of songs, and Thoth of musical theory. In Egyptian hieroglyphics the *nofre*, a long-necked stringed instrument played with the hands, is labeled "good." In a satiric papyrus, now at Turin, Rameses III., as a lion, is playing chess with a favorite, figuring as a gazelle; and in another papyrus in the same collection these characters reappear playing respectively a lyre and harp, a crocodile is performing on a *nofre* and a slave on the double pipes. Music occupied a much more important place in the religion and daily life of Eastern peoples than it does among ourselves, where it is often regarded as an ordinary amusement or diversion, and unworthy any higher function. Hence the unwillingness so commonly manifested by very many religionists, having the best possible intentions,—who accept the Bible, and think they regard all its teachings—to be cross-questioned with reference to their belief in its many statements respecting this art. They find the sacred writings of the Hebrews bearing testimony to its worth and power as well and fully as those of other ancient nations, and that not only the Jews (who were always extremely fond of and susceptible to its influence) are addressed, but also succeeding Christians; for, according to the New Testament, the blessed ones in heaven are unceasingly occupied in music.

The Hebrews were taught that Jehovah gave Moses special directions for the making of silver trumpets and a code of signals. They were allowed to mend musical instruments in the Temple on the Sabbath day; believed the art to be efficacious in curing mental aberration; and the prophets not only employed it, but, as in the case of Elisha, appear to have found its use essential. Their music schools, the arrangements for the Temple worship, the various styles of composition adapted to different social occasions, prove the time and thought spent in the practice of music to have been, at least from our point of view, excessive; yet in no passages is long-continued indulgence in its exercise censured or moderation advised. The high estimation in which this art was held in times long past, and our difficulty in understanding the matter, find an illustration in the meeting of Saul with the company of prophets descending a hill, each playing upon a musical instrument. It would seem exceedingly strange to us if a king or president should meet and join a body of learned men in a similar manner.

The technical study of Oriental systems of music is rendered difficult from the fact that these are overlaid with a mass of symbolism that makes accurate, positive definition frequently unattainable. In some cases strange and extravagant hyperbole leads to a general notion being formed of the character of certain forms, but yet to great uncertainty as to their actual nature. In the case of some Oriental nation, the perfected systems, the theories and their symbolical analogies and illustrations came to be valued more highly than the music based upon them. The Chinese, for instance, compared at a very early period the twelve notes of the chromatic scale with the lunar zodiac, and the expression of each note with the expression of outward nature—the weather of each month.

The various modes have characteristic significations. That of Koun (— fa) represents the emperor—the sublimity of his doctrine, the majesty of his countenance, and the high importance of his actions; the mode Cheng (— sol) represents the minister—his intrepidity in the exercise of his duties, firm administration of justice, and slight rigorousness; and so on, throughout the complete series.

The Hindoos were also led to personify all their modes; but their excited, unbridled imaginations led them to place in their heaven the presiding deity of each. Their systems are complicated, symbolical, mystical, and beautiful. They believed in miracle-working melodies, called Ragas, each having its own special power on rain, harvests, sun, wild beasts, &c., and the faith in their efficacy still exists. It is rarely tested because of the alleged difficulty in finding an executive artist competent to perform the music with the proper expression in the particular locality selected for the trial.

The Persians, who regarded music as physic for the soul,

found in a tree and its roots and branches a fitting emblem and convenient illustration for their technical system of modes, and in the strings of their lute correspondences with their seasons.

The Chaldeans and Egyptians required the whole cosmos for an exemplification of their systems; and thus, through the Greeks, the expression "music of the spheres" has come down to us.

Here, at least, we find a link connecting the dead past with the living present. Pythagoras and the mathematical musicians of his age and country made the middle string of the Greek lyre typify the sun and the others the planets; and even their opponents, Aristotle and the practical musicians, were led to acknowledge that, when this middle string was out of tune, the whole instrument was out of tune, but that if any other string were untuned the lyre would still be playable. Here evidence is found that there then existed a vague, glimmering notion of the peculiar and inherent importance of some one note, which we now fully recognize, and commonly speak of, as the key note—from which all the other notes are measured, and in which all find justification.

And, further, the Greek modes—Dorian, Phrygian, Lydian, &c.—which were somewhat similar to the ecclesiastical modes that bear the same names interchanged, have given place in Europe to our modern major and minor scales, which are exclusively used by all those peoples who do not employ the Hungarian system. Now, although these scales have hardly been in general use for two centuries, there is gradually growing up among ourselves a recognized scheme of characterization or symbolism analogous to the schemes formulated by the Orientals. For we not only speak of major modes as bright and genial, and minor modes as sorrowful and depressed, irrespective of the music to be cast in these modes—and also regard our sharp keys as brilliant, and flat keys as calm and soothing, irrespective also of the music to be rendered in them, and although we are perfectly certain of the fact that mathematically they present no variation—but we notice that the notes in any one key have each their special signification.

Attempts have been made to define these characteristics, which must be allowed to be successful, for thousands of persons are unanimous that their experiences agree.

The most satisfactory proof of this is that large choral bodies have been trained to sing from printed copies of music, at first sight, most elaborate compositions, simply by being taught to identify the various notes by recognizing uniformly their character, and thus to sing them correctly without the aid of an instrument. The societies acquainted with this—the tonic sol-fa system, in which particular ideas are associated with each note—have for twenty years competed successfully for prizes, at large festivals in England, with the best organizations trained in other methods.

We are, therefore, rapidly forming complex psychologic systems, side by side with our technical systems, which to the ancients would prove as strange and unaccountable as some of theirs do to us; or even still more strange, for the want of sympathy would not be entirely due to difference of musical temperament of scales, or to mere remoteness of period and nation, but to the use of harmony and simultaneous melodies that render our music bewilderingly complex in its structure to those nations who do not employ polyphony.

An elaborate characterization of even one isolated interval—say of the sweet-sighing-sadness of the sixth sound of the Æolian harp, the dominant seventh of nature—could be no more intelligible to one who had never experienced the combination than the sweetness of honey be made known to one who had never tasted it.

Here one would willingly address thoughtful musicians, who strive to understand the present condition of their art, by tracing the history of its phases, being able to appeal to their technical knowledge of our own formal systems of scales, &c., in giving details of other and more complex systems, which cannot be made readily comprehensible to the general public. But we must be content to pass on and speak of other links, connecting the present with the most remote ages.

[To be Continued.]

MUSICAL.

BRIEFS AND SEMI-BRIEFS.

....Boston critics describe Boston audiences as intellectual and refined.

....The Boston Ideal Opera Company appeared in Library Hall, Pittsburg, Pa., on Monday.

....Miss Litta (Marie Von Ellsner), it is said by some Western papers will be married next month to Mr. Cleveland, a tenor.

....The first production of "The Mask of Pandora," Longfellow's poem, took place at the Boston Theatre on Monday evening last.

....A grand concert took place in Steinway Hall last Thursday evening for the benefit of the German Emigrant House at No. 16 State street.

....Mme. Constance Howard appeared at the opening concert of the Providence Symphony Society, January 5, when she played Chopin's E minor Concerto, and solos.

....The Mozart Musical Union of New York city, sixty performers, will hold its next meeting Wednesday evening, January 19, in the Lexington Avenue Opera House.

....Henrietta Beebe, Emily Winant, Theodore Toedt and Georg Henschel will be the soloists in the performance of "Elijah" to be given in Philadelphia on the 25th inst.

....The Metropolitan Opera House Company filed its annual report with the Secretary of State, January 6, as follows: Subscribed capital, \$600,000; cash assets, \$54,801.87; no debts.

....The Hodge Opera House building at Lockport, N. Y., was entirely burnt on Wednesday morning, January 5. The cost of the opera house was \$100,000; insurance, \$36,000 on the building.

....W. Courtney, the tenor and teacher of singing, has so many pupils that he has been obliged to decline several concert engagements this winter, and also forced to turn some pupils away.

....A concert was given at Chickering Hall on Thursday evening, the 13th inst., under the auspices of New York Lodge No. 330, F. and A. M. A number of distinguished artists appeared on the occasion.

....The first performance in America of Carl Reinecke's "Concert Stueck" took place last week at Nyack, the piano solo part being played by Florence Copleston and the orchestral score by the Nyack Philharmonic Society.

....G. Schirmer has published the piano score, with words, of Berlioz's "Damnation of Faust," which ought to be in possession of every lover of Berlioz's music. Mr. Schirmer has every reason to be proud of this handsome edition.

....The second concert of chamber music of Mr. Feininger's series took place at Steinway Hall on Wednesday evening, the 12th inst. On this occasion Mr. Feininger had the assistance of the eminent piano virtuoso, Herr Joseffy.

....By request, the management of the Saalfeld concerts repeats one of the successes of last season, and will give a "Sullivan Ballad Concert" Monday evening, January 24. Signor Brignoli will then make his appearance in concert for the first time this season.

....Albert D. Hubbard gave his second piano recital matinee in Chickering Hall, on last Saturday afternoon. A fair audience, gathered to listen to the young performer, encouraged him by frequent and hearty applause. The programme was quite interesting.

....Her Majesty's Opera Company had the most successful season ever given in Boston. The receipts for eleven entertainments during the eight days footed up \$61,231.50. "Lucia di Lammermoor" was given for the farewell performance to the largest audience of the year.

....It is said that the proprietors of the Thalia Theatre have engaged Rudolph Bial to conduct the orchestra during the engagement of Mme. Geistinger. *Per contra* is the announcement that he is to be retained at Koster & Bial's during the engagement of young Dengremont.

....J. N. Pattison's annual concert in Steinway Hall will be given on the evening of January 25. The artists who will assist him on this occasion are Isabel Stone, of Boston, soprano; Miss De Lussan, soprano; Albert Lawrence, baritone; Mrs. Harbison, pianist; Mr. Stanfield, tenor; and Mr. Arbuckle, cornetist.

....The Philharmonic Society had its public rehearsal of the third concert on yesterday (Friday) afternoon, the 14th inst., at the Academy of Music. George Henschel was the solo artist. The orchestral works were Mozart's Symphony in G minor and Schumann's Symphony No. 2 in C major. The concert takes place to-night.

....The Emma Abbott English Opera Company will begin a season of opera at the Fifth Avenue Theatre on Monday, January 17. The repertoire for the first week will be as follows: Monday, Balfe's "Bohemian Girl," in which Signor Brignoli will make his first appearance here in English opera, singing the rôle of *Thaddeus* to Miss Abbott's *Arline*. Tuesday, Victor Masse's "Paul and Virginia," Miss Abbott as *Virginia*, a rôle created by her for the American lyric stage.

Mr. Castle will be the *Paul*, and Pauline Maurel, a fine contralto, will sing the rôle of *Meala*, the slave. At the Wednesday matinee Auber's "Fra Diavolo," in which Mme. Julie Rosewald, from the Royal Opera houses, Vienna and Berlin, will assume the rôle of *Zerlina*, with Castle as *Fra Diavolo*, will be sung. On Wednesday evening Flotow's "Martha," with Miss Abbott as *Martha* and Brignoli as *Lionel*, will be given. On Thursday evening and Saturday matinee "Paul and Virginia" will be repeated, and on Friday Gounod's grand opera, "Romeo and Juliet," will be given for the first time in New York. Emma Abbott will be *Juliet* and Castle *Romeo*.

....Young Dengremont, the Brazilian violinist, gave a private rehearsal at Koster & Bial's Concert Hall, last Monday afternoon, at 2:30 o'clock. It is only necessary here to say that he displayed singularly good qualities, his tone being full and pure, his technique admirable, and above all his expression and intelligence of a higher order than would be expected of one so young. The audience was composed of artists and musicians, among it many good judges, and all went away satisfied that they had listened to a very talented youth, one who has a great future before him if the gift within him is not spoiled by insensate flattery. The concerts in which he has so far played have been well attended, and he has been received in the most flattering manner.

....Carl Mueller-Berghaus, of Stuttgart, who has become extensively known through his effective orchestration of Rubenstein's Valse and Liszt's Rhapsodie Hongroise, has presented to Theodore Thomas, through his brother, Wilhelm Mueller, the celebrated cello virtuoso, four manuscript arrangements for orchestra of Litolff's Walpurgisnacht, op. 43; A. Fesca's La Sylphide, op. 19; Beethoven's C major Sonata (Intro. and Finale); Beethoven's Quartet in B major. All these arrangements will probably be played by Mr. Thomas' orchestra in the course of the winter. Carl Mueller-Berghaus is engaged on an original composition for orchestra, which he is to dedicate to Theodore Thomas.

....William H. Oakley, an old and well known singer and composer of Methodist church music, died suddenly of heart disease on Friday morning of last week. He was born in this city, and at an early age joined the Methodist church as a singer. He was one of the organizers of the Alleghenian singers, and traveled with that party all over the United States. He was chorister of the old Mulberry Street (now St. Paul's) Methodist Episcopal Church about forty years ago, and later of other Methodist churches.

....The Misses Thomas gave yesterday in Chickering Hall the first of an interesting series of matinee poetry and ballad recitals. The following artists appeared: Mrs. Florence Rice-Knox, contralto; Albert L. King, tenor; Carlos Hassdbruik, violinist; Charles E. Pratt, accompanist, and Julia Thomas, elocutionist. The second recital will occur on January 21. The services of Messrs. Fritsch and Remmert and Henrietta Beebe are promised for these matinees, in addition to those mentioned.

....Regarding the production of "Billee Taylor" at the Standard Theatre, in February next, it is announced that the company will be specially selected by D'Oyly Carte and E. E. Rice. Charles Harris, who has been stage manager at Covent Garden, Drury Lane, the Adelphi, Opera Comique and other London theatres, and who originally produced "Billee Taylor" in London, has been engaged by Mr. Carte to come over immediately and superintend the production here.

....Mme. A. Murio-Celli, the well known vocal teacher, has been busy during the summer months preparing some of her pupils, who intend making their debut this season; one of whom, Emma Juch, made her debut at the first of the Liederkrantz concerts of this season with good success. She sang the well known polonaise from "Mignon," and as an encore a song by Mme. Murio-Celli, "Mid Starry Splendor."

....Last Sunday evening's concert at the Metropolitan Concert Hall was an excellent one. Mme. Teresa Carreno, pianist, appeared; also Signor Tagliapietra and the saxophone soloist, E. A. Lefebvre. Rudolph Aronson's programme included selections from "Aida," "Carmen," "Lohengrin," "Pirates of Penzance," and various morceaux of a light and pleasing character.

...."Olivette" was given throughout this week at the Bijou Opera House. Its success has been great, owing to the excellent performance of Catherine Lewis, who is piquant and artistic, and sings her music well. The other members of the company are efficient, and there is every reason to believe it will have a long run as it had in London.

....A musical festival is to be given in Chicago in June. Already \$50,000 have been subscribed toward the expenses. William Candidus, the tenor of the Frankfort Opera House, and Mr. Remmert, of this city, have been engaged, and the managements are in treaty with Mme. Gerster and Miss Cary. Hans Balatka has been selected for director.

....The past has been an exceptional week in the annals of German theatricals. At the Thalia Theatre Marie Geistinger has produced the most favorable impression by her representation of the *Grand Duchess of Gerolstein*. During this week her repertoire has been *Madame Favart* on Monday, Tuesday, Wednesday and Friday. Thursday she appeared in "Boccaccio," which will be repeated to-day.

CORRESPONDENTS' NOTES.

BURLINGTON, Ia., January 6.—The Opera House committees are hard at work selling the tickets for the \$10,000 required to complete the \$50,000. They have already sold over 600. As soon as they are all taken the opera house will be built. MAX.

CHICAGO, January 1.—The principal musical event of the past week was a performance of the "Messiah" on Tuesday evening, by the Apollo Club. It was a remarkably cold day, and the ranks of the club were considerably thinned by absenting members. Those who did come, about one hundred in number, gave a most excellent rendering of the choruses, and saved the concert from ruin. They sang with much care and precision, and gave their inspiring numbers with excellent effect. The "Hallelujah" chorus was taken somewhat slowly, likewise the "Amen" chorus, which robbed them of much of the vitality so important in these numbers. A comparatively small orchestra, composed of the best resident players, did creditable service; while the grand organ, played by H. Clarence Eddy, filled in the missing wind instruments, and gave unmistakable support in the ensemble. There being no trumpet player available for the obligato in "The trumpet shall sound," this part was taken by the organ. Owing to the remarkably artistic voicing, thanks to Johnson & Son, the builders (of Westfield, Mass.), the effect was admirable, the quality of the trumpet tone being surprisingly true and telling. But the soloists, what shall I say of them? All but one, Dr. C. T. Barnes, were imported from Cincinnati expressly for this occasion. It was not necessary to go even that distance to have secured far better support. Annie B. Norton is a soprano with a voice of pleasing quality and fair proportions, and she sings with considerable freedom. Her style, however, is ineffective, lacking breadth and animation, contrast and gradation. Her enunciation, too, was imperfect, a point which should receive especial care and training. Her singing of "I know that my Redeemer liveth" was even but monotonous. Emma Cranch, the contralto, sings with more feeling, but her voice is unevenly developed. Alfred Hill, the other Cincinnati, has nothing to commend him. His voice is without volume and character, his execution labored and imperfect, and his conception tame and inartistic. He took his arias in such a phlegmatic tempo that they were entirely stupid. The audience treated him with the greatest kindness, maintaining perfect silence at his efforts. George Ward Nichols wrote in advance that Alfred Hill is "a singer of established reputation in Cincinnati, where he has been a student of the College of Music;" that "his voice is of exceptionally fine quality, the tone full, sweet and fine. It has plenty of volume, and of large range, with facility of execution and a correct method which does credit to his taste and training." I am sorry to be obliged to disagree with Mr. Nichols in every particular. Dr. Barnes, the tenor, has improved within the past year, and he sang for the most part in a satisfactory manner. In the aria, "Thy rebuke hath broken his heart," the tempo was, however, varied without discretion, likewise the use of portamento; otherwise his singing was acceptable. There was a large and appreciative audience. The Rive-King Company will return for two concerts about the middle of next month. Ferdinand Dulcken, the admirable accompanist, has been staying in Chicago during the week, and at work on a Hungarian fantasia for piano and orchestra, which he is writing for Joseffy and Theodore Thomas. During his absence from the company Frank T. Baird, of this city, will supply his place. There is a movement on foot here to organize an amateur orchestra. It will be under the direction of Henry Schoenfeld, a young man who has acquired a thorough schooling in Leipzig and Weimar. M. Schoenfeld possesses unusual talent for composition, and it is to be hoped that he will have sufficient encouragement to carry out his commendable scheme. F. G. G.

JANUARY 8.—George B. Carpenter, of this city, the well known manager, died last Thursday evening at his residence on Michigan avenue, after a brief illness. To Mr. Carpenter's enterprise Chicago is indebted for the possession of Central Music Hall, which was built under his careful supervision by a company of resident capitalists, and is one of the finest places of its kind in the country. For many years past he was most active in procuring concerts and other amusements of the highest order for the people of Chicago, and to his energy and enterprise Chicagoans are indebted for many of the finest musical entertainments ever given in this city. At the time of his death he was secretary of the Central Music Hall Company and manager of the hall, and he leaves a vacancy which it will be hard to fill. He was a man of great executive ability, and one of the most amiable and public spirited of citizens. His loss will be deeply felt by all who had the good fortune to know him. The Chicago Press Club at a special meeting Friday afternoon passed resolutions expressive of the high esteem in which Mr. Carpenter was held and of deep sympathy for his bereaved family. Musically, the past week has been very quiet, but next week the "Pirates of Penzance" will hold the stage of Haverly's. The company is D'Oyly Carte's London Troupe, and will, no doubt, draw large houses. Mlle. Litta is reported as engaged to H. L. Cleveland, a Chicago tenor, who has been traveling with the Litta troupe. The Chicago Music Com-

pany has just published a new song, "The Old Mill," by Fred L. Morey, of this city. H. Clarence Eddy gave an organ recital this noon at Hershey Music Hall, and played works by Liszt, Schumann, Guilman, Bach, Leschetizky and Ritter. Alfred H. Pease gave a recital Friday evening at the piano rooms of Story G. Camp, with a fine programme of classical works. His playing awakened great enthusiasm on the part of the audience, among whom were many of the best resident musicians. Adolf Liesegang will shortly give an orchestral concert, at which the performance will be composed entirely of the works of Chicago musicians. Emil Liebling will give a recital next week, playing among other things the septet by Hummel.

FREDERIC GRANT GLEASON.

BALTIMORE, January 10.—Since my last an oratorio society has been started, and under very favorable circumstances. The following officers were elected: E. O. Hinkley, president; E. G. Miller, vice president; A. K. Shriver, librarian; W. R. Van Antwerp, secretary; and ten directors as follows: F. M. Colston, James Gibson, Rev. Dr. Hammond, E. G. Daves, W. A. Hanway, Otto Sutro, John Schoman, D. L. Bartlett, John Curlett and Frank P. Clark. Fritz Fincke, conductor (one of the proprietors of the Peabody Conservatory of Music), and Harold Randolph, pianist. The rehearsals will be every Thursday evening at the Young Men's Christian Association rooms on Charles street. It proposes giving the oratorio of the "Messiah" in May, 1881. Last Monday, January 3, the Liederkranz Singing Society gave a delightful concert, with the following programme: Part I.—1. Overture, "Ahnenschatz," Reissiger—Orchestra; 2. Soprano solo, "Lucretia Borgia," Donizetti—Mme. Minnie Roehm; 3. Male chorus, "Normannenzug," M. Bruch; baritone solo, F. Fischer—Liederkranz. Part II.—"The Fable of the Fair Melusina," by Heinrich Hofmann, cantata for solo, chorus and orchestra—Soloists, Lizzie Krueger, soprano; Mme. Emma Pistel Osbourn, alto; Stephen Steinmueller, baritone; Justus Bitter, bass; Franz Mittler, director. The different selections were well rendered, particularly so the solo parts in the "Fable of the Fair Melusina." The chorus of this society is exceedingly strong, and is considered the finest in Baltimore. John Schoman, the president, deserves considerable credit for the manner in which he works for the interest of the society. The date of the Symphony concerts at the Peabody Conservatory have not been announced as yet. Mapleson's Italian Opera Company is booked at the Academy of Music for January 20, 21 and 22.

R.

CINCINNATI, December 31.—At Pike's Opera House the Strakosch and Hess Grand English Opera Company has given during the week "Aida," "Il Trovatore," "Mefistofele," "Carmen," "William Tell," and "Bohemian Girl." "Mefistofele" was the most satisfactory performance, and "William Tell" the least so of the operas given. The performance of the former began at half-past seven, and the first note of the overture to "Tell" was not sounded until half-past eight, and the performance dragged considerably. The opera of "Cinderella," by pupils of the College of Music at Dexter Hall, has successfully swamped \$3,000. The third chamber concert will be given on Thursday evening at Music Hall.

FELIX.

DETROIT, Mich., January 2.—Musically, the past week did not offer anything of interest, unless I except some delightful singing done by amateurs, and heard at some houses while making the customary round of New Year's calls. Monday evening, E. S. Mattoon, of this city, gave, under the auspices of the Ladies' Literary Club, what he styled a grand concert, in the Town Hall of Windsor, in her Majesty's dominions. He was assisted by Miss Jacobson, soprano; Mr. Warren, baritone; Mr. Bimberg, violinist, of this city; also by Miss Jenkins and Mrs. Davis, of Windsor, who played quite acceptably two piano duets. The singing was poor, and the violin playing not much better. Mr. Mattoon played the duetto from Mendelssohn's "Songs Without Words," an out of date fantasia on "Robin Adair," by Hoffman, and a composition of his own, "The Brook Goes Tinkling Down the Hill." Undoubtedly Mr. Mattoon intended it as a musical riddle, but I failed to arrive at a solution. It may, however, been owing to the very low state of the thermometer, which indicated 15° below zero, a state of temperature which prevents, somehow, the expansion of my imagination sufficiently to conceive a "tinkling brook." His playing was acceptable, and would have been more so had he performed on a piano somewhat more modern than that he had. On Thursday evening, the 30th ult., the Detroit Chorus Union gave, under the direction of Albert Miller, Romberg's antiquated setting of Schiller's "Song of the Bell." The chorus was weak, its only strong point being a good attack. The solo singing was poor, and furthermore marred by the absence of the principal soprano, whose place was filled by an alto voice. The pianoforte accompaniment was done artistically by Mrs. Cicotte, who, by the way, will be Mrs. Dewey when this greets the eyes of our numerous readers. Mrs. Cicotte ranks high among our local musicians, and adds greatly to the enjoyment of a local concert by her easy and yet strictly correct style of accompanying. Friday and Saturday, Emma Abbott, with her English Opera Company, produced a mutilated version of Massé's "Paul and Virginia," "Chimes of Normandy" and "Martha." The Detroit Opera House was crowded at each performance, and yet a general feeling of

disappointment was perceptible in the audience. At Whitney's the "Favorites," without Mrs. Oates, gave a musical absurdity entitled "Long Branch," on Saturday afternoon and evening, to full houses. Anton Strelezki is still in the city, and is likely to remain for some time to come. J. H. Hahn, director of the Fort Street Conservatory of Music, has been spending the holidays in the country; he returns Monday to resume his duties. Carl Majer, one of the leading piano teachers of this place, returned a few weeks ago from Europe, and is already busy with a large class of pupils. J. de Zielinski is preparing to give soon two concerts: one of English songs and glees—I hope, also, with a slight sprinkling of German or Italian airs—and one of pianoforte music, in the form of a recital. J. B. Zoberbier, a new apostle of the Leipzig school, has lately settled here; he teaches at the Jefferson Avenue Conservatory and plays the organ of St. Patrick's Church.

DETROIT, January 9.—Last Thursday evening a concert was given at the Jefferson Avenue Conservatory of Music, situated over the music store of Schwankofski & Co. The programme embraced Beethoven's Sonata, op. 20, No. 3, for pianoforte and violin, the andante and finale from Mendelssohn's Violin Concerto and Bach's Chaconne played by Wm. Luderer, some minor numbers from Chopin, Grieg and Heller for pianoforte, played by J. B. Zoberbier, and two vocal selections sung by Mrs. Wm. Luderer. The affair drew a fair audience, and the use of an unusually fine Sohmer parlor grand added much to the pleasure of the evening. E. S. Mattoon, teacher of pianoforte playing, is out with his announcement of three piano recitals, to be given at Whitney's Opera House on the evenings of January 17, February 7 and March 3. He will be assisted by local singers, and the programmes will embrace the names of composers from B to Z. Herman Bishop, for the past five years Musical Director of the Concordia Singing Society, severed his connection with that organization the other day. The Detroit Musical Society, an organization capable of doing much good work in music, failed to have its usual rehearsal last Monday evening. Cause: The reported illness of its conductor. Those indispositions are not rare, and should be investigated by the Board of Directors. Mrs. S. A. Cicotte, organist of Grace Church, was married last Tuesday to W. D. Dewey, both of this city. E. S. Mattoon filled her place to-day on the organ stool of Grace Episcopal Church. ***

HAMILTON, Ont., January 10.—A large and fashionable audience assembled in the Academy of Music on Thursday night, the 6th, to greet the first appearance in this city of Emma Abbott in the opera of "Paul and Virginia." Miss Abbott charmed her hearers from the first as well by her pleasing manner as by her exquisite rendition of the music throughout the play. The rôle of Paul was ably filled by Wm. Castle. The support was excellent.

R. E. S.

HONOLULU, Sandwich Islands, December 20.—The new music hall being built for this place is to be finished by the end of the month, and its completion will be hailed with delight. At present a company from California is playing twice a week in the old Hawaiian Theatre, which is a very small place. The new building will seat comfortably 700 people. The stage is 42 feet deep, with a proscenium 30 feet wide. Under the stage are eight dressing rooms, lavatory, and other conveniences. The seats are arranged into parquette, dress circle, family circle and gallery. The two former will be furnished with folding seats. There are two private boxes on the lower tier. The ventilation of the building has been well considered; two domes carry off the heated air, and, besides the numerous windows, there is an open lattice running around the entire upper part of the building. When the building is completed a new era will begin in public amusements. I shall postpone further particulars until after the new building is opened. The Amateur Musical Society will give a miscellaneous concert next week, which I shall attend. The Honolulu Glee Club has postponed its concert until January, 1881. The Royal Hawaiian Band holds the first place in the city. During the present week there have no less than five concerts by this band. Three were given at night, when the moon was shining as brightly as if it were day. The band consists of twenty-six natives, with a German bandmaster, and it is surprising how well they play. I will speak of the band more fully another time. I append its last programme: March—"Popular Songs," Kappey; Overture—"The Queen of Spades," Suppe; Cavatina—"Tancredi," Rossini; Selection—"Somnambula," Bellini; Selection—"The Little Duke," Lecocq; Waltz—"The Sylens," Waldteufel; Fantasia—"The Princess' Air," Clarend; Galop—"East Indian Mail," Lamothe.

W. T.

LAFAYETTE, Ind., January 2.—The last meeting of the Home Musicales was held on Tuesday evening, December 28, at the residence of Harry W. Emerson, when the following programme was rendered: 1. Piano solo, Preamble, Promenade, R. Schumann—Miss Sample; 2. Song, Mrs. W. R. Breckinridge; 3. Trio, "Saltarella," Terschak—Miss Sample, Mr. Ingersoll and Mr. Eldridge; 4. Song, "Sweethearts," Sullivan—Mrs. George B. Williams; 5. Violin solo, Concerto, De Beriah—Fred. Viol; 6. Flute duet, a Dolco Guidami, b Hir Venitien, Donizetti—Messrs. Adam and Ingersoll; 7. Song, W. R. Breckinridge; 8. a String quartet, Andante, b Quintet, Allegretto, Sixth Sonata,

Beethoven—Messrs. Viol, Phelps, Emerson, Ingersoll and Eldridge. The next meeting will be at the residence of Miss Ward on January 15.

M.

LA CROSSE, Wis., January 8.—The Rive-King Concert Company gave an excellent musical entertainment in Opera Hall the 4th inst.; but, I regret very much to say, to an almost empty house. Where is the "high toned," music loving public—waiting for a negro show or circus?

BEN MARCATO.

LYNCHBURG, Va., January 6.—"The Chimes of Normandy" is being rehearsed by amateurs under the direction of A. B. Chase. J. Astor Broad's juvenile operetta, "Little Golden Hair and the Three Bears," is to be brought out by a large choir of ladies and misses next week. Mr. Chase has the direction, and this of itself insures success, as he is well known here as an excellent conductor and thoroughly wide awake.

LA SI DO.

MILWAUKEE, Wis., January 2.—The principal musical event of the past week was the Rive-King concert on the evening of December 31. Your readers are doubtless familiar with the excellent qualities of Mme. Rive-King's playing, for her admirable technique and her exceptional powers as an interpreter of the best and noblest as well as most brilliant music, have been displayed, not only in New York and Boston, but all over the country. Mr. Richter is evidently a solid musician and an excellent violinist. His tone is not large, but it is pure; his intonation is faultless, his execution fluent and exact, his phrasing and readings unexceptionable, though I could not help being impressed with a certain lack of warmth and intensity. Signora Bellini made an excellent impression as an accomplished vocalist, with a good but not great voice. The alto and bass need little mention. They give another concert this afternoon. At the Stadt Theatre (German), where there is a stock company, with two performances a week, Lecocq's "Der Kleine Herzog" has been given. Mr. Luening, of the Musical Society, gave a soiree with his class of young singers, at which he brought out Reinecke's "Schneewittchen," and played with Gustave Bach, Beethoven's sonata in G major, for piano and violin. S. L. Fish also gave a concert with his singing class at Grand Avenue M. E. Church, the programme being Geo. F. Root's "Under the Palms."

F.

PHILADELPHIA, January 10.—The advance sale of tickets at Mr. Pugh's office indicates that the season of Italian Opera here will be brilliantly successful and as well patronized as it deserves to be. The sale of season tickets has been twice as large as it was last year, and for the matinee there is not a single seat to be had now. The orchestra has been increased, and preparations show that all the operas will be given in the most elaborate manner ever seen in this city. An entertainment, which, notwithstanding the inclemency of the weather, was enjoyed by a large and fashionable audience, was the concert given last week by Remenyi, the renowned violinist. The andante and finale from Mendelssohn's Violin Concerto was rendered in grand style. The Andalusian Dance and "Love" duet, two compositions of his own, and the selection from Paganini aroused the enthusiasm of the audience, which only ceased its applause when the great artist had to retire from the stage from sheer exhaustion. The Germania Orchestra, at the rehearsal last Thursday, gave the first two movements of Beethoven's C minor (fifth) Symphony. The great work of the master was fully appreciated by a large audience. Two other notable numbers were the "Oberon" Overture and the Padre Martini Gavotte, which is much in Bach's style. Next time the third and fourth movements of the Symphony will be given, and, together with the Overture to Mozart's "Mariage di Figaro," will be a rare treat for the habitués of these popular concerts. Mahn's Comic Opera Company opened last week at the Arch in Suppe's "Boccaccio." The familiar airs were given in a spirited manner by the entire company, the singing of Miss Winston and Janet Edmondson being particularly remarked and applauded by the audience. The Boston Ideal Opera Company will begin an engagement at the Arch Street Theatre on January 17. The company includes such artists as Adelaide Phillips, Myron Whitney, Tom Carl, &c., with a grand chorus of seventy, and, although the expenses are very large, the management has decided not to advance the prices, a decision very wise and which deserves the appreciation of the public.

J. VIENNOT.

QUINCY, January 8.—D'Oyly Carte's company sung the "Pirates of Penzance" in the Opera House, on January 3, to a large audience, and gave very good satisfaction. Rice's "Evangeline" party will hold the boards at the Opera House on Saturday, January 15, both afternoon and evening, producing "Evangeline" at the matinee, and "Calino" in the evening.

J. D. A.

...Queen Victoria has accepted the dedication of the "Life of Weber" written by Sir Julius Benedict for the series of biographies of "The Great Musicians," of which Francis Hueffer is the editor and Sampson, Low, Marston & Co., the publishing firm. The first volumes of the series will appear early this year. The contributors, among others, are F. Hueffer (Wagner), Sutherland Edwards (Rossini), Arrigo Boito (Marcello), M. Frost (Schubert), W. H. Cummings (Purcell), and W. A. Barrett (English Church Musicians).

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

E. A. Benson, Syracuse, N. Y.

Five Album Leaves (piano) Ernst Held.

These five "Album Leaves" display fair talent and a certain technical fluency of expression. The first one is quite melodious, although the ideas are not very fresh, or even presented in a novel manner. No. 3 is quite well written and rather expressive, while No. 4 is very graceful and pretty. Nos. 2 and 5 are the least interesting of the five pieces. They are well worth possessing. A mistake or two has been overlooked in the proof reading.

G. D. Russell, Boston.

Village Reminiscences (piano) Auguste Mignon.

The "Reminiscences" consist of ten songs without words. No. 1, "The Brook," is pretty, although not very descriptive; No. 2, "At Eventide," is quite melodious, and charmingly written; No. 3, "The Old Homestead," displays much talent, the theme being broad and flowing; No. 4, "In the Chapel," is worthy to be classed with similar works by highly esteemed composers, for it shows some invention, taste and skill; No. 5, "The Pond Lily," is graceful and pleasing, and will be liked the oftener it is played; No. 6, "Reverie," has chiefly the melody in the bass, and although simple is quite effective; No. 7, "The Deserted Mill," is probably one of the best written of the ten numbers, and will stand the most frequent repetition; No. 8, "The Playground," is bright and cheerful, and is well arranged to come after the rather sombre one preceding it; No. 9, "First Love," has a melody simple and full of tenderness, with appropriate harmony supporting it; No. 10, and last, "God's Acre," says much in a few notes and chords. Altogether, these ten pieces show much skill and talent, and by no means little practice in writing down well the ideas which present themselves.

Wm. A. Pond & Co., New York.

1. The Pianist's Companion (card) A. F. Werneke.
2. When Calm the Day is Dying (song) F. Paolo Tosti.
3. O Salutaris Hosia (hymn) A. J. Holden.

No. 1.—This card is printed on both sides, one side containing fingering marked in figures, with the explanation that the five-finger exercises represented are after the system of Agthe, for acquiring independence of fingers and for the development of the hands in general. The other side gives a full description of the figured fingering, from a careful reading of which pupils will be able to seize upon the idea and the mode of practicing recommended. The novelty seems to consist in substituting figures for notes.

No. 2.—The work of a cultivated musician, who has full control of the means of expression. The song cannot but be admired by all artists, although much intelligence will be required to give an adequate rendering of it. The words have been beautifully treated. Such a composition can be unreservedly recommended, if not for its originality for its high character. Compass, F to G—a ninth.

No. 3.—The same music that was reviewed some issues back, under the title of "The Nativity." The present edition has merely Latin words to make it of use in the Catholic Church, and is for a contralto or baritone voice. It can be made effective by a good performance, however its originality may be questioned.

BRIEF PERSONAL MENTION.

ARDITI.—Boston is said to admire Signor Arditi. Good for Boston!

BOUCHER.—Edward Amadee Boucher, the well known violinist, of Montreal, was accidentally killed a week or so ago by falling down stairs in his house.

DVORAK.—Anton Dvorak, a Bohemian, is beginning to acquire fame as a composer. He is said to have a pronounced individuality of style and to be somewhat eccentric.

EMERSON.—Walter Emerson, the widely known American cornetist, has been engaged by P. S. Gilmore. He will be the soloist both at Koster & Bial's concert garden during the performances of Gilmore's band there, and at Manhattan Beach the coming summer.

GOMEZ.—Charles Gomez has arrived in Milan from Brazil.

HAYOS.—The tenor Hayos has obtained a great success at the Royal Theatre, Gand.

JOYCE.—W. J. Joyce has been appointed bandmaster of the Seventy-First Regiment, with instructions from the officers to make it one of the best in the city.

MANCINELLI.—Luigi Mancinelli conducts the symphonic concerts, given by the "Quartet Society," in Milan.

NANDIN.—The tenor Nandin is now in Varsovia.

REMEYI.—Edouard Remenyi on his reappearance, last week, in Steinway Hall, displayed the same faults and good qualities he did when he made his debut here about two years ago.

REYER.—Ernest Reyer has been nominated to the position in the Paris Conservatory held by the recently deceased Henri Reber.

SEGUIN.—Zelda Seguin boasts of big weekly salaries, but

the fact is always kept hidden as to really how much she receives.

SHAKESPEARE.—William Shakespeare is among the conductors of London concerts, and has taken a high position.

SPADER.—Emily Spader has made a good impression, by her singing.

THALLON.—Robert Thallon, Jr., accompanies with great skill and taste at Mr. Henschel's song recitals.

WINANT.—Emily Winant, of this city, will sing the contralto solos in a performance of "Elijah" which is to be given on the 25th inst., in Philadelphia.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Last Saturday afternoon Jardine & Son had an organ exhibition at their factory, on Thirty-ninth street. The organ displayed was noted for many excellencies, and gave great pleasure to a large number of persons present.

....An English critic says that a cathedral organist can have in general but little opportunity for acquiring that practical acquaintance with the orchestra without which it is almost impossible to become a master in the art of scoring.

....On the 29th ult., a delightful evening concert was given at the Baptist Church, Winona, Minn., for the benefit of the organ fund. The organ, a beautiful instrument from the factory of the Moline Pipe Organ Company, Moline, Ill., was played by May Northington, an accomplished organist of Dubuque, Iowa, who is a graduate of Leipsic. May Phenix, of Chicago, a charming contralto, rendered several solos, and was encored. The programme was an interesting one in every way.

....Mr. Eddy's organ recitals in Chicago are always interesting to genuine music lovers, if not to the general public. The programmes offered are of the highest class, one of the later containing the following works: "Sakuntala" overture, Goldmark; andante in A, Smart; toccata and fugue, D minor, Bach; introduction, theme, variations and finale, Merkel; fantasia, sonata, Rheinberger; Elevation and Wedding March, Guilmant; and the chromatic fantasia and fugue, Thiele.

....Most organists have a weakness for some one particular effect, and this is very generally for the tremolo. In every passage imaginable this stop is drawn, it matters not whether the notes be single, double or full chords. Neither do they care what stop or stops they use it with, so that it is used. For thus doing they have a partial excuse in the enthusiastic admiration which the eternal tremolo elicits from the majority of persons forming the congregation. It is so sweet to hear the tones shaken by a pent-up wave of wind. Thus is the dignity and majesty of the king of instruments kept up!

....Organists and choir directors are never the best friends of each other, whatever may be their outward behavior. The director is always more or less jealous of the organist's knowledge, and the organist more or less disgusted with the director's ignorance. But the latter generally having the power to select the music and to say how it shall be sung, there is nothing to do but to accept the situation with good grace. Many do so; others find it very difficult to swallow both ignorance and impertinence. It is a question whether choir directors are needed, except when there is a large chorus in addition to the solo quartet. Otherwise, the whole direction is best left in the hands of the organist.

....E. M. Bowman, the well known organist of St. Louis, has written an article on how to facilitate registration, or rather how to mark the stops on a work without writing down their names, either fully or abbreviated, and thus do away with much of the confusion and perplexity which organists now experience. His plan is simple, and consists chiefly of two things, first, using numerals for the stops, and, secondly, devoting to each manual a different colored pencil. The full text of the article can be found in the past December's number of Church's Musical Visitor. Solo organists cannot help being interested in the ideas set forth by Mr. Bowman, and, therefore, their attention is called to the sketch. The time must eventually arrive when as near as possible a universal system of registration will take the place of the varied and indefinite one now in use.

Chamber Music in Steck Hall.

THE second chamber music concert of the Standard Club in Steck Hall was given on Tuesday evening to a select audience. The club, which is composed of those well known musicians, Hermann Brandt, first violin, Max Schwarz, second violin, George Matzka, viola, and Frederick Bergner, violoncello, assisted by Henry Lauterbach pianist, rendered in an entirely satisfactory manner the following programme:—Schumann—Quartet, A major, op. 41, No. 3: 1, Andante espressivo—Allegro molto moderato; 2, Assai agitato; 3, Adagio molto; 4, Allegro molto vivace. Bargiel—Sonata, F minor, op. 10, piano and violin: 1, Allegro; 2, Andante sostenuto; 3, Allegro—Allegro molto. Mozart—Quartet (Serenade), No. 19, G major (anno 1787): 1, Allegro; 2, Romanze (andante); 3, Menuetto (allegretto); 4, Rondo (allegro).

FOREIGN NOTES.

....At Pola there was inaugurated recently a new theatre, owned by Signor Ciocutti.

....Signor Sessa has withdrawn his new opera, "King Manfred," which was to have been represented at the Argentine Theatre, Rome.

....The Duke of Edinburgh looks sentimental when he plays the violin. Probably the more morbidly sentimental he looks the worse he plays.

....A third edition of "Le Tribut de lamora" is threatened. Gounod has a desire to rewrite the part of Krauss, adding thereto an aria and a duet.

....Berlioz's "Benvenuto Cellini" which Dr. von Bulow added to the repertoire of the Hannover Opera, is to be performed repeatedly during the coming season.

....It is announced that on the stage of the Bellini Theatre, Naples, in the approaching carnival, the new opera "Hermosa," by William Branca, will be represented.

....Berlioz's "L'Enfance du Christ" will shortly be produced at Manchester by Charles Hallé. The vocal score with English words has just been issued by Forsyth, London.

....Signora Urban, an American prima donna, has had a great triumph in Rome in "Saffo." At her benefit the Queen, who was present, sent her a handsome bracelet, with a diamond lyre upon it.

....His Majesty the Emperor of Brazil, Don Pedro II., has nominated Giulio Ricordi officer of the Imperial Order of the Rose, commissioning Signor Gomez to present to the titular the rich decorations of the order.

....Eugene Sanzay, Achille Dieu, and Camille Saint-Saëns have taken the initiative of a subscription to erect a monument to Henri Reber. The members of the Academy of Fine Arts and the professors of the Paris Conservatory have already covered this list with their signatures.

....Macmillans, London and New York, have published the twelfth number of Grove's "Dictionary of Music and Musicians." This number closes the second volume of the excellent and valuable work, and goes from Palestrina to plain song. The thirteenth number will be published the present month.

....Recently there happened a stormy scene at the capital in Tolosa, caused by the incompetency of certain singers that the impresario desired to impose at any cost upon the public. The spectators, being much enraged, spared neither the mediocre artists nor the good ones. There were several days' noise and conflict, until the administrative authorities closed the theatre for fifteen days.

....The Journal of Geneva says that a concert of the pianist, Rubenstein, given in the Theatre of Neuchâtel, gave occasion to telephonic experiments which succeeded very well. Some listeners remained in the Hôtel de la Ville, where had been connected several telephones, and as some microphones had been placed in the theatre on five meters by the piano, they could hear the concert as well as if they had been in the theatre.

....Some other rows have happened at the Grand Theatre, Lyons. Several choristers refused to sing, crying, "Down with Vachot," who is the impresario. Vachot arraigned these singers before the Tribunal of Commerce, Lyons, and obtained a judgment against them for 7,000 francs damages and interest. Moreover, directly the suit was terminated, Sig. Vachot dismissed the director of the Grand Theatre, Signor Aimé Gros will probably be the future conductor.

....The Sacred Harmonic Society, of London, inaugurated the concert season last month, and moved its seats from Exeter Hall to St. James Hall. This removal furnished the occasion to reorganize the society and to modify its personnel. The room being smaller than the old one, the chorus has been reduced to 200 voices, which has enabled the directors to make a rigid selection, only preserving the very best material. The programme of the first concert comprised the C major mass, Beethoven, and Mendelssohn's "Lauda Sion" and "Christus." Sir Michael Costa directed.

....Signor Marsillach publishes in the Musical Chronicle Madrid, an interesting biographical article on Arrigo Boito and his "Mefistofele." There is, among other things, a letter from Boito, written not long ago, when Signor Marsillach, compiling a biography of the author of "Mefistofele," fixed the date of his birth in 1840, instead of which he was born in 1842. It reads thus: "Amiable and cruel friend I say amiable and cruel, because, following the error of Pougny, you say that I was born in 1840. I protest against this, because I was born in 1842. That unfortunate birth date of Pougny worries me unceasingly, and when he will be 38 years (as I am in this year of grace, 1880) he will perceive with as much stinginess as I how are valued these two last steps of time that are wanting to complete the fatal forty."

....It will never be sufficiently lamented the facility with which many great men write letters and pay honors. The journal La Commune published recently a letter from Victor Hugo to Madame Pleyel, the excellent artist who died some years ago. This letter bears no date; but the lyricism of the great poet indicates that it was written at the time when Mme. Pleyel had obtained her greatest triumphs. It is given below in its entirety: "Your grateful letter lifts me up. Yo

are, Madame, a sweet and distant brightness for me in darkness in which we are surrounded. When shall I see you? When shall I hear you again? How Brussels is to be envied possessing you! How I mourn for Paris that has you not and that has quite the contrary of poetry and harmony! Think sometimes of me, who constantly think of you. Return—return quickly; it seems to me that life and joy will return with you. I kiss your hands, which have so delighted us, and your feet, although they may be far removed from us.—Victor Hugo."

FIFTH SAALFIELD CONCERT.

THE fifth Saalfeld concert (in the series of twelve) took place in Steinway Hall on Friday evening, January 7, before a large audience. It was denominated a Remenyi concert, for what reason can hardly be guessed, unless it was that Remenyi was considered the chief performer and bright particular star. The New York Philharmonic Club opened the concert with a fair rendering of a movement from Beethoven's quartet in F, No. 7. It was not one of their strong selections, however. Haydn's "Andante and Serenade" were charmingly delivered and much applauded. The Cherubini "Scherzo" brought the concert to a fitting close. Alexander Lambert, the pianist, played Reinecke's "Gavotte" (E flat major), and two of Chopin's pieces, "Nocturne" (B major) and "Scherzo" (B minor). He played generally with much taste and delicacy, but failed to make the needed impression, especially in the fiery Chopin "Scherzo." Altogether, however, he displayed much talent, and showed that he had carefully studied thus far. Some years hence he may have ripened into a mature artist. Emily Spader gave "Tacea la Notte," from "Il Trovatore" (as an encore, "Comin' Through the Rye"), and Gomez' song, "Mia Picciarella" (as an encore, "Kathleen Mavourneen"). Her singing, on the whole, was really good, but her style is yet crude, and thus she does not fully display the quality of her voice, and her general delivery, therefore, lacks effectiveness. With deeper and more earnest study she will eventually come to occupy a prominent position upon the concert stage. Remenyi was, of course, heartily received in the following pieces: "Chaconne" (Bach), "Andalusian Dance and Love Duet," "Liberty Hymn," and "Choral Theme" (composed while contemplating the grandeur of Mount Shasta) (Remenyi), and "Studio" (Paganini). He was most successful in the "Andalusian Dance and Love Duet." The Bach "Chaconne" lacked breadth and purity of intonation. The "Choral Theme" is not very majestic.

THE SYMPHONY SOCIETY'S THIRD CONCERT.

ON last Saturday night, January 8, the Symphony Society gave its third concert in Steinway Hall, a large and enthusiastic audience being present. The programme was well arranged, although containing but one novelty. The opening number was Beethoven's Fourth Symphony, in B flat, which is not nearly so often performed as Nos. 3, 5 and 7. The introduction and bright first movement were given with much delicacy and refinement, and placed the musicians and audience at once *en rapport* with each other. The beautiful adagio, with its opening tonic and dominant notes, received an interpretation as careful as satisfactory. The shading and expression were all that could be desired, and the impression produced by the movement was one of the deepest and also of the most gratifying character. The scherzo and finale were both given with spirit, and brought the work to an effective close.

The novelty of the concert was Hans von Bronsart's symphony, entitled "Spring's Fantasy." It comprises five movements, all named: No. 1, "The Desolation of Winter;" No. 2, "The Coming of Spring;" No. 3, "Love's Dream;" No. 4, "Life's Tempests;" and No. 5, "Hymn of Spring." Upon a first hearing of such a well planned and extensive work, an absolute opinion is best not expressed. The gifted and educated musician is apparent, and the work is quite dramatic in parts, but somewhat redundant and labored. It seems to contain such subject matter as will be more admired the oftener it is heard. The orchestra played the entire composition with vigor and intelligence. The other remaining orchestral number was Wagner's overture to "Tannhäuser," also very effectively played.

The soloist of the occasion was the eminent violinist, Herr Wilhelmj. He performed first Max Bruch's concerto in G, No. 1. As a violin performance it was splendid. The tone produced from his instrument was broad, yet mellow, and his style dignified and impressive. Altogether, the concerto was given in the most effective manner, and, it is needless to add, with the most finished technique. The audience seemed to appreciate both player and composition at their due worth. Besides the concerto, Herr Wilhelmj gave one or two other pieces,

among them the "Preislied" from "Die Meistersinger." He has played this so often and it has been received with so much favor that it is not necessary to speak of it here, except to state that it was listened to intently and extremely well received.

Dr. Damrosch deserves the highest praise for the great success of the concert. Under his able leadership the Symphony Society has already taken the front rank among local organizations.

GEORG HENSCHEL'S SECOND SONG RECITAL.

THE second recital given by the admirable artist, Georg Henschel, took place in Steinway Hall Tuesday, January 4. The programme was, as usual, an interesting one, but mostly made up of German works. "An die Entfernte Geliebte" (To the Distant Beloved), by Beethoven; seven songs from "Die Schöne Müllerin" (The Maid of the Mill), by Schubert, and three romances from "Die Schöne Magellone," by Brahms, constituted the concert-giver's share of the programme. All of these selections were finely rendered, but those by Schubert created the greatest impression, and were vigorously applauded. The songs by Brahms were lacking in genuine musical interest to the majority of listeners, although they were excellently sung. As encores to the Schubert songs, Mr. Henschel delivered in a masterly style two airs, from Handel's "Almira," "Vieni o cara" and "Mi da speranza." The last named, being full of running passages, suited Mr. Henschel admirably, and, as a performance, it was one of the most brilliant of the evening. W. H. Sherwood performed the "Chromatic fantasia and fugue" (Bach) in good style, displaying an excellent technique, as in his former renderings, but failing, somehow, to produce the effect necessary and obtainable. The "Fugue" suffered for want of distinctness. As an encore he played Liszt's "Hungarian Rhapsodie, No. 6," which the audience seemed to prefer to the more classical selection. Altogether the concert was very enjoyable and interesting.

The Bachs.

PROFESSOR ASGER HAMERIK delivered, on December 23, his seventh lecture of this season at the Peabody Institute, Baltimore. He spoke of the composers of the Seventeenth century, and of the renowned musical family of Bach, twelve of whom were musical and among the leading musicians of their age. Johann Sebastian Bach, the most distinguished of the family, was born at Elsenach on March 21, 1685. His father was named Ambrosius, and he had a twin brother, Christopher, who was so much like him that their wives often mistook one for the other, and they could only be distinguished by their dress. The most celebrated composers on the Continent in those days were Froberger, Kerl, Pachelbel, Buxtehude, Bruhn and Beehm. Inspired by such composers as these, the genius of young Bach developed to a great extent. He early showed a preference for music, and, added to this, he had a very sweet voice. He had great difficulty in pursuing his musical studies, and would very often have to study by moonlight; and when he could not obtain the music in any other way, he would steal it from the library. His father died when he was quite young, and his uncle took him in charge, and as he was quite anxious to advance him in his musical career, he taught him both the organ and pianichord. He lost his uncle, and was then a mere child, alone in the world, and obliged to support himself by singing from door to door—a practice much in vogue in those days among the children, boys especially, who celebrated the church festivals, such as Christmas, Easter, Whitsuntide, &c., by singing in this manner. He had the misfortune at the age of ten or eleven years to lose his voice, and penniless and without any friends, he managed to subsist by playing temporarily in different churches. At the age of twenty-two he was appointed director of music to St. Thomas' School in Leipsic, which office he held until his death, which happened on July 30, 1750. The lives of all the great composers show the same struggle to obtain sometimes even the necessities of life, and we find that when they attain any eminence it is generally so late that they have but little time left to enjoy it. Bach was invited to court by the King of Prussia, and his fine rendition of one of his own compositions, based upon a subject given him by the King himself, pleased him so much that he made him a present of a large sum of money. The untiring industry with which he devoted himself to his art made him blind, like Handel. This last named composer was full of admiration for Bach, and considered that Bach and himself were the only composers in the world. He visited Germany twice for the sole purpose of seeing Bach, but unfortunately did not at any time succeed in meeting him. Bach was the father of twenty children, of whom Friedemann, his eldest son, and Philip Emmanuel, his second son, were the most distinguished. Johann Sebastian Bach comprised many musicians in one, for he was an excellent organist, a refined clavichord player, and a great performer on the violin. His compositions, too, are of such eminence and truth that they will be known forever, as they are original and elevated in character, sad in color, quaint but sublime in melody, bold in harmony, and altogether very plastic. Notwithstanding his great superiority as a mu-

sician, he was very modest and unassuming in his manner, and was besides a good husband and father and a kind friend. He left a great number of works—concertas, sonatas, motets, oratorios, masses, magnificats, church cantatas and fugues, among which the Passion music of St. Matthew and his piano and organ fugues rank highest. A complete edition of all his works in score will be found in the musical library of the Peabody Conservatory of Music.

Musical Products at the Brussels Musical Exposition.

AT the National Exposition which was held last year at Brussels, there was a special department devoted to ancient musical productions. There were gathered there about two hundred works, printed and manuscript, selected from among the superabundance of such specimens that Belgium possesses. These works were selected both from public and private collections. Carlo Bosselet has, in the *Eco Musicale*, an article on this department. The following translation of this article and the remarks thereon by the *Gazette Musicale*, is made especially for THE COURIER:

"In order that one can in some degree appreciate what trouble the selection of these works cost, and to know how great activity and how many investigations were required to place them in order, we indicate the institutions where Van Elewycck, member of the commission, sought and discovered them amongst other ancient artistic treasures. The chief were the libraries in the cities of Brussels, Tournai, Louvain, Malines and Andenaerde; those of the Liege and Gand universities; then the archives of the city of Brussels, of the Cathedral of Tournai and of the Archeological Society of Namur; the Plantin Museum of Anversa; the seminaries of Namur and Malines; the churches of the Holy Cross at Liege, St. Nicholas at Brussels, the Notre Dame at Anversa, the Cathedral of Gand," &c.

This extended enumeration is a matter for wonder, not only on account of the large number of researches that Van Elewycck had to make, but also because so many different institutions possessed such magnificent documents of ancient art, without most of the officers that were connected with them knowing of their existence. A thoroughly versed artist in all that concerns musical paleography, and who visited the Exposition, was greatly astonished at learning that many works that he admired intelligently belonged to his own native city.

The exposition of musical productions embraced works of every kind, masses, antiphones, psalters, poetical works, dances, patriotic hymns, folk songs, different treatises, organ compositions, harpsichord, string and wind instruments, &c. There was a sufficiently odd accompaniment of sacred and secular music, sometimes capriciously bound together in one and the same volume, as, for example, the beautiful "Musical Album" of Margaret of Austria, in which the motet is found next to the song.

These works bear the signatures of Roland de Lattre, Jean Tinctore, Waelrant, and of many other less known names, that attest the musical fecundity in Belgium in past centuries. They finally reached us in the form of precious manuscripts, some adorned with curious designs and splendid miniatures, or in printed form, issued by the celebrated publishers, Plantin, Moretus, Phalèse, and others.

This part of the Exposition which embraced the productions from the tenth to the eighteenth century inclusive, had an entirely special interest under the heading of notation.

The old manuscripts offered the type of that kind of musical stenography called pneumatic notation, which took the place of letter notation or the Greek alphabet. The mode of writing in use for many centuries, and which had for its commencement the representation of one or more sounds with a single sign, was in its turn supplanted by the invention of musical design.

The examination of the works of the eleventh and successive centuries exhibited the slow and labored transformations that notation suffered before arriving at the union of signs that goes to make up the modern system, so logical and complete.

That which very greatly fixed the attention in this retrospective review of the means of representing tones was (in leaving the fifteenth century) their reproduction by means of printing. The application of Guttenberg's process to music gave room for very peculiar variations. There was at first a struggle between the line and the note; while one could be made to come up reasonably well, the other could not be brought to a satisfactory result even by the clever and patient hands that had traced it from the original. But movable characters finally triumphed, although there were numerous indefinite trials and many whimsical researches before attaining to and, above all, surpassing what the pen was able to do.

To make, with any profit, an examination of all the historical antiquities, pneumatic and typographical, which formed the display at Brussels, an expert guide was necessary, and Mons. Bosselet was very fortunate in having the assistance of the distinguished musicologist, Van Elewycck, "who," writes Bosselet, "was not satisfied to designate to us in the order desired the various samples carefully gathered by him, but had the courtesy to deliver us with great clearness and knowledge an instructive and delightful discourse."

This discourse had also the merit of pleasing persons entirely ignorant of artistic archæologic matters. It is true

that exactly for them Van Elewyck had blended with serious remarks some suggestions more especially adapted to excite their curiosity. Among the many objects that could cause these suggestions—objects which were especially attractive because of an order of ideas foreign to music—we will limit ourselves to mentioning the following:

A manuscript in gold and silver lettering on a dark background; some works bearing the poetical title of "Divine Music," "Musical Paradise," "Celestial Harmony," &c.; several "common songs convenient and useful to youth;" the history of a convent, written in the capital letters of a gradual; a vocal quartet, printed upon a pocket handkerchief, and, finally, some themes of the lancers quadrille, found in an old collection of airs for carillons.

The Third Concert of the Philharmonic Club.

THE third concert, of the series of six, announced for this season by the Philharmonic Club, was given in Chickering Hall, on Tuesday evening, January 4. The programme embraced the following works: Raff's D minor quartet; flute solo (romance) by Saint-Saëns; Behr's "Meditation;" Schubert's beautiful "Moment Musicale," and Schubert's quintet, "The Trout." The club played its selections with more than ordinary care and finish, and pleased the audience especially by the refined manner in which it gave the "Meditation" and the "Moment Musicale." Raff's quartet was well received, but the favorite work seemed to be Schubert's quintet, which received the most careful and conscientious interpretation. Of course, it was quite familiar to the executants and to many in the audience, on which account it was enjoyed the more. Mr. Mills, the pianist of the evening, played, as he always does, in a highly correct and finished manner, and if spontaneity of expression was lacking, the technical beauty of the performance fully made up for it. He also accompanied with great taste and intelligence Mr. Weiner in his flute solo, Saint-Saëns' romance. This piece is graceful and pretty, and was much enjoyed by everybody present. The concert was quite successful, if applause is to be considered worth anything. Strict attention was given by the audience to every number. The performers were: Violins, Messrs. Arnold and Gantzberg; viola, Emil Gramm; flute, Eugene Weiner; violoncello, C. Werner; double bass, E. Mansly; and piano, S. B. Mills.

"The Masque of Pandora."

"THE MASQUE OF PANDORA," music by Alfred Cellier, libretto an adaptation by Bolton Rowe of Longfellow's well known poem, was produced by the Blanche Roosevelt Opera Company, in the Boston Theatre, on Monday evening. The opera does not appear to have been a very marked success. The following is clipped from a special dispatch to the New York World:

The performance was witnessed by a large audience of cultivated people. The opera contains no spoken dialogue, all being set to accompanied recitative. It is in three acts and consists of twenty-five consecutive numbers. The spectacular features are excellent. The opera introduces a chorus of fifty fresh young voices and a complete corps de ballet and a large force of auxiliaries. On account of a slight illness Miss Roosevelt was unable to do justice to her part. Some of the principals required frequent prompting. The chorus was generally good, and while the music is sweet and interesting it fails to create very much enthusiasm. Comments, favorable and unfavorable, were heard during the intermission. The opera will doubtless become more popular after several representations. The critics of the city press will probably pronounce it a success. Professor Longfellow occupied a box and manifested great interest in the play. During the performance he was presented with some beautiful flowers. Governor Long and other distinguished persons were present. Following is the full cast: Pandora, soprano, Blanche Roosevelt; Hermes, mezzo-soprano, Charlotte Hutchings; Epimetheus, tenor, Hugh Talbot; Prometheus, basso, J. S. Greenfelder; Hephaestus, baritone, W. S. Daboll; Aglaia, Thalia, Euphrosyne, Three Graces, Reza Murelli, Florence Durant, Annie A. Whitcomb.

The story is based on the Grecian legend of Pandora, who, according to Hesiod, was the first created woman. It will be remembered that Zeus, angry because Prometheus had stolen the fire from heaven, ordered Hephaestus to make a beautiful virgin. She was brought to Epimetheus, who, disregarding the command of his brother not to accept any present whatever from the gods, received her while Prometheus was absent. When admitted among men this "fascinating mischief" opened the casket in which all the miseries of mankind were kept and everything escaped except hope. Before this men had lived without disease or suffering, but after Pandora opened the casket earth and sea were full of "maladies and mischiefs." The first scene in the opera represents the workshop of Hephaestus; the second, the interior of the Tower of Prometheus on Mount Caucasus; the third, the house of Epimetheus, where preparations are being made for a banquet, and the fourth the garden of the house of Epimetheus.

...The Sternberg-Wilhelmj Combination played to good houses on Monday and Tuesday nights in Worcester and Springfield, Mass. It opened in the Music Hall, Boston, last night, and will play there also to-night and to-morrow night, with every prospect of drawing large audiences.

La Mere des Compagnons.

TWO or three weeks ago the Paris Folies Dramatiques produced an opéra comique, "La Mère des Compagnons," a three act composition of Chivot and Dürer, whose musical collaborator is M. Hervé. The libretto was originally offered to the late Jacques Offenbach, but, as he had too many other contracts on hand, the author of "L'Œil Crevé" took it up and constructed something not precisely bad, nor yet positively good, which may possibly have a run of a few weeks until something better be prepared. The "Mère des Compagnons" is named Francine, and is the daughter of a lady who keeps a grog-shop; the "Compagnons" belong to the honorable guild of carpenters. Francine loves one of them, Marcel, but fancies that she should like to become a Vicomtesse, and therefore promises to marry the Vicomte Gaston de Champrose, who is a Carbonaro. St. Clair, Marcel's brother, to free his relative of a dangerous rival, disguises himself as a general officer, to whom is intrusted the conspirator's arrest. Marcel helps the Vicomte to escape, upbraids the royal emissary, and when he discovers who he is expresses his sorrow. Francine finds out, exactly as Marie, in "La Fille du Régiment," that she is not adapted to an aristocratic sphere, and returns to her first affection. Gaston weds a Duchess, and the curtain falls on an assembly of happy families.—Times.

Are the English a Musical People?

IS England, as a nation, musical? Few questions can be the subject of more frequent and vehement discussion among us, the English people, ourselves; and by this very fact we point with an unconscious finger to our inherent weakness. *Qui s'excuse, s'accuse.* When would a German writer find it to his interest to indulge in long dissertations as to whether Germany is or is not a musical country, and to collect every scrap of evidence which may help to vindicate her claim to be so called? Until we have quite made up our own minds whether we think ourselves musical or not, we cannot be surprised if our Continental neighbors politely pass us over in their musical calculations—politely, we say, because we enter into these calculations as a business item, important exactly in proportion to the number of pounds sterling we are ready to pay for the article, music. Certainly, if to hear much music, to have the first of European performers, and the luxury of paying the highest prices for them, could constitute a claim to a musical disposition, then England would be the most musical country in the world. Yet, were an earthquake to sweep away the whole of this musical fabric that we raise here with so much trouble and cost, what would the art lose? Imagine for a moment that the German race were to be blotted out from the face of the earth! We feel at once that music would be left like a watch without a mainspring. Nor could France, nor modern Italy, nor the Polish and Hungarian peoples, nor even Russia or Scandinavia, disappear without leaving a sensible gap somewhere. None of these but have produced artists or works of art whose influence has acted and reacted beyond the limits of the respective countries that gave them birth, and who, however various in degree and quality of merit, may be called cosmopolitan. What does England contribute to the general store? A considerable number of musical executants—instrumental executants, vocal executants, and executants in composition. Not those phenomenal executants of whom the world possesses but a few, and who are, in their way, as truly creators in art as are great composers. But accomplished executants of a high class, nevertheless worthy of respect and of admiration. Still, we cannot disguise from ourselves the unpalatable fact that the history of art would be unaffected by the disappearance from the world of the whole mass of this English execution. All we so far succeed in doing is in ministering (and that only in part) to our own needs. We do not enrich other nations. And yet it is undeniable that there is in Great Britain an intense wish for music, seemingly rendered keener by the fact of its being an alien growth, and by its tardiness in taking root here. The craving has, as we know, persisted unabated for many centuries. We want to naturalize the thing, like the potato plant; for, short of this, we know it can have no vitality, no organic growth, or individual existence here. It has become as indispensable a luxury as our tea or coffee, and we can apparently as little make it grow here as we can these. We import and import, but each importation leaves us, in the main, where we were.—The Nineteenth Century.

Answers to Correspondents.

J. J. R. writes, under date December 23, as follows: "Please inform me as soon as convenient, the authors of the following operas: 1, 'Fosca'; 2, 'Viola Pisani'; 3, '(La) Contessa di Malfa'; 4, 'Elena di Tolosa'; 5, 'La Gabriel'; 6, 'Tambour di Litta'; 7, '(La) Ventaglio'; 8, 'Ordo e Gildippe'; 9, 'Lavagino'; 10, 'La Maschera.'"

1, "Fosca," C. Gomez; 2, "Viola Pisani," E. Perelli; 3, "Contessa d'Amalfi," Petrello; 4, "Elena di Tolosa," Petrello; 5, "Il Ventaglio," Raimondi and Pastrelli.

"La Gabriel" and "Tambour di Litta" are not written correctly as they are neither French nor Italian. The authors of 8, 9 and 10 we have not been able to find.

...C. D. Hess has gone to New Orleans.

...The last of the Mietzke subscription concerts in Baxter Music Hall, Rutland, Vt., will be given on Wednesday evening next, January 19.

DRAMATIC.

SOCK AND BUSKIN.

...Mary Anderson is playing in Boston this week.

... "Uncle Tom's Cabin" will be kept on the boards at Booth's for an indefinite time.

...The last matinée of the "Banker's Daughter" at the Union Square Theatre was given on Tuesday.

...The first performance of the "Black Venus," at Niblo's Garden, did not take place until Wednesday evening.

...Lester Wallack began a week's engagement at Haverly's Brooklyn Theatre on Monday night in "Rose-dale."

... "A Hot Night in the City" is the title of the latest absurdity invented by Birch and Backus, the San Francisco Minstrels.

...Five theatres were running in San Francisco during the holidays, viz., the Baldwin, Bush, Standard, California and Grand Opera House.

...The anniversary of the production of "Hazel Kirke" at the Madison Square Theatre will occur, and be duly celebrated, on February 3.

...An amateur performance of a new comedy by A. F. Butler, called the "Heir of Greylock," was given in the Union League Theatre on Saturday night last.

...In the Grand Opera House on Monday evening Gus Williams made his New York début in his now famous character of "Our German Senator," *Adolf Dinkel*.

...On Monday night Frederick Paulding began a week's engagement at Haverly's Fifth Avenue Theatre in W. Seymour's new drama, "Salvati; or, the Silent Man."

...Ernestine A. Floyd, a daughter of the late William R. Floyd, will make her first appearance on the stage in "Bigamy," shortly to be produced at the Standard.

... "Deacon Crankett" was given in the Jersey City Academy of Music on Monday and Tuesday, and the remaining four days of the week in Paterson and Newark.

... "Bigamy," a drama, written by Fannie Mathews and Mrs. Ettie Henderson, author of "Almost a Life," will succeed "My Geraldine" at the Standard in about one week.

... "Yorick's Love" at the Park, "My Geraldine" at the Standard, "The Brook" at Haverly's Fourteenth Street, "Forget Me Not" at Wallack's, and "Needles and Pins" at Daly's Theatre, continue to run this week.

...Ristori appeared on the 16th ult. in Vienna in Giacometti's "Elizabetta" before an overcrowded house at Innsbruck. This was the last performance of the great Italian tragédienne previously to her return to her native country.

...On Tuesday night, January 18, Mr. Daly will produce for the first time the new musical and spectacular comedy entitled "Zanina; or, the Rover of Cambaye," in which the Nautch dancers and native jugglers from Hindostan will appear.

...Ada Dias after a prolonged absence from the New York stage, will appear as *Miriam* in the new play, "Bigamy," shortly to be produced at the Standard Theatre. Eben Plympton, J. W. Shannon, Louise Sylvestre and Mrs. Farren will also appear in the same piece.

...A dispatch from Ottawa, Canada, says that George Fawcett Rowe's new comedy, "Beauty," was produced for the first time in that city on January 6, at the Grand Opera House, and was favorably received. Mr. Rowe and Mabel Jordan played the leading rôles.

...The Bernhardt season thus far is said to be thirty per cent. better than Mr. Abbey expected. The Philadelphia engagement just closed brought in over \$25,000, and all of Mile. Bernhardt's American performances up to Monday over \$205,000. She opened in Chicago on Monday night.

...Henry Irving, who takes the leading part in Alfred Tennyson's new play, "The Cup," when called before the curtain at the close of the first performance, promised to send a telegram congratulating the poet laureate on the success of the play, which, he strongly hinted, would not be the last from his pen if the public so willed.

...There seems to be a quarrel between Steele Mackaye, of the Madison Square Theatre, and his backers, the Mallory Brothers, for there is a suit pending between them. Steele Mackaye, through his lawyers, had a summons and complaint served on them on the 7th, in which he claimed that they had broken contract with him, and he asked, therefore, for an accounting; otherwise he would sue in the courts for an injunction to prohibit them from producing his play, "Hazel Kirke," any longer in their theatre.

...Baron von Fuchs-Northoff, Miss Ellmenreich's husband, having doffed his lieutenant's uniform, has become a playwright. Lately a comedy of his composition was played with applause in Dresden. He is not, however, a "one-act man," but has essayed tragedy, and his "Marie Antoinette" has attracted the favorable attention of the King of Bavaria. The piece deals with the fate of the French Queen from a royalist standpoint. King Ludwig was very much pleased with it from the general outline which he had seen, but directed its author to make certain changes in the text. As soon as this work is completed, a private representation of

the play will be given "before Royalty" in the Munich Court Theatre.

...Salvini was given a reception and a dinner by the Papyrus Club, of Boston, on Saturday evening last. When the cloth was removed the health of the distinguished guest was drunk with great enthusiasm. Salvini responded in a brief speech acknowledging the compliment. He referred to the fact that he had played *Othello* in the afternoon, and said he was very tired. He also expressed the hope that his endeavors on the stage would continue to justify public approval. The reception, he said, was a surprise to him, and he was pleased to be the guest for a second time of so distinguished a company of gentlemen, and he esteemed it a great honor to be thus recognized. His associations with the club were among his most pleasant recollections. In closing he again thanked the club for their cordial reception. Long and continued applause greeted his closing words.

...Mr. and Mrs. Williamson completed their engagement at the Theatre Royal, Melbourne, on November 12, and on the 13th Louise Pomeroy made her first appearance before a Melbourne audience as Juliet in "Romeo and Juliet." The cast contained the name of W. Hoskins as *Mercutio*. "Miss Pomeroy," says the Melbourne *Argus*, "met with a very favorable reception, her many personal advantages disposing the audience greatly in her favor, though in histrionic ability she is inferior to many artists who have essayed the part on the Melbourne stage. On the 20th she appeared as *Rosalind* in 'As You Like It,' a part in which her fine figure gave her great advantage."

CORRESPONDENTS' NOTES.

BALTIMORE, Md., January 8. — The spectacular play, "Around the World in Eighty Days," was given for New Year's week by the Kiralfy troupe. Large houses were the go. At Ford's Opera House "The Forty Thieves," as described in my last, still continue to draw large houses. So much for so little money is rarely seen on any stage. This city was favored by the presence of Sarah Bernhardt at the Academy of Music on the evenings of December 29, 30, 31 and January 1. The following plays were produced: "Adrienne," "Frou-Frou," "Camille" and "Hernani." Exceedingly good houses greeted this artist, and deservedly so. Bernhardt strikes me as the cleverest actress on the stage. Kernan's Monumental Theatre still retains its old time popularity. Robert Butler's "Humpty Dumpty" reconstructed has been the attraction. The tricks and stage settings were very good. Among the variety performers were: Harry Watson and Miss Hutchins in the comic sketch, "The Dutch Master;" Alexander Davis, ventriloquist; Luigi Del Ora, musical genius; Matt Green and Dick Rowe, gymnastic feats and tumbling; Annie Whiting, vocalist; and Clark and Edwards, Swiss warblers. At the Old Front Street Theatre the performance commences with a sketch called "Jealousy," acted by Misses Parkhurst, Kennedy and Lyle. Kitty Kendall, J. J. Mullen, Abbey Barry and J. E. Kline gave an exceedingly good clog dance. Then followed Burt Queen, ventriloquist; Ormdorff and McDonald, vocalists; Mullen and Kline in the old sketch, "Muscle vs. Science;" May Dismond, serio-comic vocalist; C. N. Stein and wife in second sight mystery. The performance closed with a drama, "The Two Wanderers," with W. H. Reghtmire as the star. "Uncle Tom's Cabin" commenced its second week December 27 at the Maryland Institute. "Pilgrim's Progress at the Masonic Temple is drawing large audiences. The Dime Museum is still attracting crowds. R.

BUFFALO, N. Y., January 9. — On January 7 the Baker and Farron Combination played in the Academy of Music. On January 10, Haverly's "Widow Bedott" Company will begin a three nights' engagement in the same house. The following persons constitute the company: C. B. Bishop and wife, C. J. Bishop, C. E. Blanchett, J. E. Barrows, Fred Wynne, John Sutherland, C. S. Dickson, J. B. Locke, treasurer, Frank W. Paul, agent, Helen Vincent, Nellie Peck, and Louise Evans. On January 10, Kine Brothers and Leslie Brothers who have been playing in the Adelphi Variety Theatre here will leave for the Gem Theatre, Bradford, Pa.; E. Barnes and Edith Sinclair, Coliseum, Detroit; Harris and Woods, Minor's Theatre, New York; Crawford Brothers, Theatre Comique, Cleveland. Kitty Gardner, Charley Saunders and Julia Walcott remain. On the same day the following will appear for one week: Mack, Keough, Sullivan and Randall's "Olympia Quartet," Joe and Annie Burgess, Allie Wilson, George Barr, Jas. Kelly, Punch France, Louis Robie, Sid. C. France in his drama, "Marked for Life," and Carrie Lavarnie. In St. James' Hall, on January 14, Olive Logan will lecture on "Americans Abroad." January 15, Frank Frayne will appear in "Si Slocum." January 19, Archibald Forbes, lecturer. L. N. K.

BURLINGTON, Ia., January 6. — Gulick-Blaisdell's Minstrels drew a large audience on last Monday night. A better satisfied audience I never saw. The music was excellent, the jokes fresh, and the entire performance devoid of anything improper. Schoolcraft was perfectly immense. I was pleased to see my friend Gulick who is getting as many entertainments on his hands as Haverly, and am glad to note his success. So far everything given here under the auspices of Gulick and Blaisdell has been excellent and first class. Geo.

A. Fair, the manager of the Minstrels, is making lots of friends who are always glad to see him. Gulick and Blaisdell are to bring the "Arabian Night Company" here on the 22d, and I sincerely hope neighboring friends will come to the city and see it. Those who saw the "Arabian Night" last November will want to go again, as it was the best entertainment had this season. MAX.

CHICAGO, January 10. — The business at the theatres during the past week has been, on the whole, above the average in some cases better than the attractions, so-called, warranted, which can only be accounted for by the supposition that people having been deterred from their usual holiday treat by the severity of the weather, made it up in the comparatively mild evenings of the week just past. At Haverly's Theatre, Bartley Campbell's ever popular "Galley Slave" has proved a profitable engagement, having had large and well pleased audiences throughout the week. Aside from Mme. Majeroni's *Francesca*, which is too well known to need any comment here; Miss De Forrest as *Cicely Blaine*, and Mr. Knowles as *The Baron*, seemed to be the favorites. Next week Haverly's Mastodon Minstrels will be welcomed home, and I am a little curious to see how they will hold their own against the last week of the Bernhardt engagement. At Hooley's, Nat Goodwin's *Froliques* were unfortunate in having to close their doors on Tuesday and Wednesday evenings on account of the illness of Mr. Goodwin; the attendances the remainder of the week, however, proved that neither the versatile Nat nor his favorite "Hobbies" have lost their hold on Chicago audiences. This week at this theatre will be given "Alvin Joslin," with Chas. L. Davis in the title rôle, and Helen Florence as *Julia Ford*. At the Olympic the Rentz-Santley troupe, with its usual variety bill, supplemented by a burlesque by Liza Weber, called "Pretty Pretty," in which the lady herself takes the leading part, has been playing to full benches. Whatever may be said of this class of performances, as long they draw, managers will put them on their boards, and really one would rather see a first-class variety performance billed as such than something advertised as a drama and yet made up of songs and dances, a ballet—and specialty "bits." This (Monday) night Thielman and Weyland's Combination opens with a spectacular drama entitled "The Phantom King," which is said to abound in mechanical effects, including a grand transformation scene. Special attention has been given to getting up the scenery and costumes, and a *corps de ballet* has been in rehearsal some time. If only a small modicum of the urchins whom I have seen staring, open-mouthed and spell-bound before this company's gorgeous posters, gazing with mingled wonder and horror upon the strange beings portrayed thereon, and which resemble nothing "in the heavens above or the earth beneath, or in the waters under the earth," attend "The Phantom King" performance, the engagement will be a good one. On the 17th Hyde and Behman's Novelty Company follows the above mentioned company at this theatre, but with what new features I am uninformed. At the Grand the Corinne Merry Makers, in a sort of revised edition of "Cinderella" called "The Magic Slipper," with "Little Corinne" in the chief rôle, have made a decided hit. The company, though mainly juvenile, is really better than the average. The music is very fair, and the management has done well in securing the return of this company at an early date. At the matinee on Saturday some admiring lady friends at the Tremont House presented "Little Corinne" with a handsome gold locket and chain, appropriately inscribed. The present week ushers in the engagement of Frank Chanfrau and wife. The repertoire will include "Kit, the Arkansas Traveler," and Mrs. Chanfrau at the matinees Wednesday as *Grace Shirley* in "Parted" and on Saturday as *Lady Isabel* in "East Lynne." The Meade and Maginley Company, with "Deacon Crankett," will follow the Chanfraus. Next week and on the 31st Piercy's "Legion of Honor" Company, which includes Annie Graham, Sam Piercy and Lew Morrison, will make its appearance. The management of this theatre has decided to cancel the engagement of the Soldene Opera Company for two weeks in February, but announces that Geo. S. Knight and wife will produce their new piece during that month. At the Central Music Hall "The Palestine Arabs," under the management of Mr. Rosedale, of Jerusalem, appear on Thursday, Friday and Saturday of this week. This is, as I understand it, not to be a sleight-of-hand performance, but illustrations of everyday life in the East, such being the case the entertainment should command the patronage of a certain class. On Friday, the 21st inst., under the management of W. L. Allen, commences the engagement of Hellen Potter, assisted by the Ladies' Bijou Orchestra. Performances will be given Friday and Saturday evenings and a Saturday matinee. Chicago is indebted to Mr. Allen for some of its best high-class entertainments, and no pains or expense has been spared to make the Helen Potter engagement an assured success. The reputation of the manager and the fact that the performances are for the benefit of the Newsboys' Home, should assure Miss Potter full houses and make her engagement the affair of the season. So far as this place of amusement is concerned, Miss Potter will be followed by John S. Stoddard in his lectures on "Foreign Lands," concerning which good reports come to me "all the way from Bosting." At McVicker's, "Two Nights in Rome" has done fairly during the past

week. It speaks much either for the good nature of Chicago theatre goers, or their confidence in Manager McVicker, or both, that the business was fairly good, for candor compels me to say that the acting was bad. People used to expect something good at this theatre always; but it will take more than one season of Bernhardt to efface such a record as week before last's juggling and variety business, followed by last week's "Two Nights in Rome." To-night begins the engagement of Sarah Bernhardt. Even while I write she has, I suppose, arrived. That her engagement here will be a financial success is beyond a doubt—first, because of the adroit way she has been advertised, and second, because every one in society will either have to see her, lie about it, or stand daily the fire of well bred and decorous, but nevertheless illy concealed astonishment. I am informed that up to Saturday evening about \$17,000 worth of tickets had been sold, and this, too, before the curtain has risen on the first performance. At the Academy of Music, John Woodward in "California Through Death Valley," has been playing to crowded houses; indeed, "full to the door" has been the normal condition of this theatre since its reopening. This week will be given "Across the Atlantic," with J. W. Ransome in the leading part. The variety features will include Shed Le Clair, juggler, Carrie Howard, vocalist, and Madge Alstan, song and dance. Manager Emmet has no fears of the "French Business" on the south side materially decreasing his receipts. No determination has been reached in respect to the Union Square engagement in this city next season. Herrmann, the wizard, left for Pittsburgh on Saturday afternoon. Mlle. Bernhardt will meet members of the press and a few friends, by invitation, at a private view of her paintings and sculptures at O'Brien's gallery, on Wabash avenue, on Wednesday afternoon. Thereafter the gallery will be thrown open to the public.

CINCINNATI, December 31. — The cold weather has kept the people indoors during the week, and shopkeepers and theatrical managers have not reaped a very large Christmas harvest. At the Grand, Lotta has given "Zip" and the "Little Detective" to moderately fair houses. Next week "Little Nell" and "Muzette" are promised. The "Galley Slave" is billed for the 10th. At Heuck's Opera House, "Our Goblins" have had a profitable week. Sol Smith Russell, in "Edgewood Folks," opens on the 3d. Henry Hart's Colored Minstrels, at the Coliseum, will be followed, on the 3d, by the German and American Four Consolidated Show. The Vine Street Opera House gives its variety performance to crowded houses nightly. At Pike's Opera House, where opera has held the boards for the week, Joseph Jefferson opens, on the 3d, in "The Rivals." His support is excellent and, if Pike's is not crowded every night, this people had better hold their peace and quit their senseless twaddle about the decline of the legitimate drama. FELIX.

CINCINNATI, January 9. — Joseph Jefferson opened at Pike's Opera House on the 3d in the "Rivals," and played it up to Friday night to the best houses Pike's has held for some time. The excellent company supporting him won the favor of the Cincinnatians. At the matinee Saturday and at night "Rip Van Winkle" was performed to very good audiences. Next week Minnie Palmer appears in her "Boarding School" and "Pigeon" at the Grand Opera House. Lotta has given "Little Nell" and "Muzette" to rather slim houses, considering the attraction. On the 10th, "The Galley Slave." At Heuck's Opera House, Sol Smith Russell, in "Edgewood Folks," has played to very good audiences. The length of the play and the late hour of beginning, 8:30, kept the people until nearly 12 o'clock. The performances at this house should begin at 8 o'clock by all means, for a lengthy programme is always given. The variety bills at the Coliseum and the Vine Street Opera House have drawn good houses. "Woman's Faith," with Agnes Leonard as the star, at Heuck's on the 10th. FELIX.

CLEVELAND, Ohio, January 10. — Thomas W. Keene appeared during the past week at the Opera House before crowded houses. No actor of the legitimate drama has received a warmer reception in Cleveland than he, not only at the opening night, but also throughout the week. His various personations, *Richelieu*, *Hamlet*, *Richard III.*, *Iago* and *Shylock*, were each and every one original and lifelike, and the versatility of the actor can only be thoroughly appreciated not by seeing him in one character, but by a judicious comparison of all. His enunciation is clear and distinct, and his acting free from all stereotyped mannerism; the individual traits of characters so opposite to each other as the above named were given in fine style. Without displacing favorite actors, such as Booth or Lawrence Barrett, Mr. Keene has won for himself the judgment of impartial critics that he has not mistaken his abilities when he decided to adopt the legitimate drama for the further development of his natural talents. Miss Vader, as leading lady in the various parts, was in general very successful, although at times too vigorous in the more pathetic lines. Nature seems to have endowed her with so powerful a voice that it is difficult to restrain it at times. That Miss Vader has studied and profited by Janauscheck's example cannot be denied; all she requires is self-control. Octavia Allen deserves to be mentioned as an intelligent and painstaking actress in all the parts allotted to her. The male support of the company is very unevenly balanced, and the principal support of Frank

Roche and Frazier Coulter did not realize the expectations of the audience; some of the minor parts were exceedingly well given. Charles Webb gave the utmost satisfaction. His impersonation of *Polonius* and *Henry VI.* in "Richard III." showed not only a fine actor, but an able Shakespearean scholar. It ought to be mentioned that Frazier Coulter as *Richmond* was rather more striking than was desirable. In the great hand-to-hand combat he was so realistic that he not only wounded *Richard* in the thigh, but broke one of his fingers. It is said that Coulter is at times too spirited; there is such a thing as being too strongly supported at times. At the last performance the part was given to James F. Tighe, who made a fair debut. "Widow Bedott" drew crowded and delighted audiences at the Academy of Music throughout the week; in fact, standing room was at a premium. To-night Snelbaker and Benton's Majestic Consolidation will open at the Academy of Music.

DAYTON, January 6.—At Music Hall, Charles Mead manager, Tony Denier appeared on the 4th, to a large and well pleased audience, and gave a first class entertainment. Hill's "All the Rage," played on the 5th, to a good house. The company as a whole is very good. Susie Winner proved to be a very good soubrette, and the audience would be pleased to see her again. Booked are: Bartley Campbell's "Galley Slave" Combination, 17th; George S. Knight and wife, 22d. H. S. Taylor, of Joseph Jefferson's Company, and W. S. Chatterton, agent of Haverly's Mastodon Minstrels, were in the city this week. O. G. Bernard, manager of the "Hazel Kirke" Company, has added a new member to that organization. He is now called "Papa." S. S.

DETROIT, January 9.—Clinton Hall's Comedy Company played a short engagement of three days and a matinee at the Detroit Opera House during the past week. At Whitney's Rose Eytinge gave an excellent reading of "Led Astray" on Wednesday, "Rose Michel" on Thursday and Friday, and an abominable representation of "Macbeth" on Saturday evening. For the coming week, at the same house, M. B. Curtis in his comedy, "Sam'l of Posen," is booked for six nights and a matinee.

FORT WAYNE, Ind., January 7.—The first dramatic entertainment given in the Academy of Music this season was presented by Frank I. Frayne, on last Saturday afternoon and evening. The attendance in the afternoon was very poor. People here are not yet up to the metropolitan custom of afternoon amusements. The evening audience was very fair. Sensational plays have a goodly number of admirers in Fort Wayne; but the number is gradually growing less, as the better class of entertainments which have been here so far this year have produced a good effect, and the thanks of this community are due to the Dixon Brothers and to Henry Mensch, the local managers, for bringing, in the main, first class companies. On the 3d, Jarrett & Rice's Company gave "Fun on the Bristol" to a very large audience at the Grand. This company was one of the first here at the opening of the season, and that it gave satisfaction was proven by the increased business on its second visit. The company is deserving of good success wherever it goes. From here it goes to Lafayette, Ind., for one night; Terre Haute for one night, then to Indianapolis for three nights. "The Galley Slave" Company, of which W. H. Power is manager, will appear at the Grand on the 8th. Lotta makes her first visit to Fort Wayne on the 10th, and no doubt the Academy of Music will be crowded.

MARK MARVIN.

JACKSONVILLE, Ill., January 6.—Jay Rial's "Uncle Tom's Cabin" drew lightly at the Opera House on the 3d inst. The bloodhounds, donkey and colored quartet were insufficient to tempt the masses to a third rendition this season of this hackneyed play. Billy Arlington's "20 strong" played to a poor house on Tuesday night. Billy's lecture was well received. To-night F. S. Chanfrau played in "Kit" to a \$300 house. "The Arkansas Traveler" and "Daniel Boone" are highly esteemed out here, especially the former, and Western folks gather to him as iron filings to a magnet. OTHO.

LA CROSSE, Wis., January 8.—Frank Mayo and company played in Opera Hall on the 3d inst. to a small audience. The play was changed from "Davy Crockett" to "Van, the Virginian." Mr. Mayo is only fairly well supported.

BEN MARCATO.

LA FAYETTE, Ind., January 2.—Although the weather during the past week has been very severe, the attendance at the Grand Opera House has been good. On December 27, Minnie Palmer appeared in "Our Boarding School" to a fair house. The entertainment did not come up to expectations. December 31, Snelbaker's Majestic Consolidation played to a good audience. On New Year's night Haverly's Mastodon Minstrels played before the largest audience of the season, the house being literally "packed from pit to dome." The company is not as good as the Original Mastodons. On January 4, Jarrett & Rice's "Fun on the Bristol" Combination will appear at the Grand Opera House. Manager McGinley has made bookings for the sprightly little Lotta in "Musette" on January 11; Frank Mayo on the 14th; Habberton's "Deacon Crankett" on the 25th, and others later on. The Thaliens of this city played "Above the Clouds" at

Rensselaer and Delphi on New Year's Eve and New Year's night respectively, to good houses. M.

LYNCHBURG, Va., January 6.—The severe weather for the past month has prevented anything like paying houses, with one or two exceptions. To-night Macaulay and his excellent company gave "Uncle Daniel" to a packed house. Last Saturday night Johnny Thompson, in his "Around the World," drew hardly enough to pay local expenses. "Pat Rooney" is booked for Saturday night, 8th. If no dates are canceled, the Opera House will be occupied nearly every night throughout the month, and I hope to note many successful ventures in the "show" line as they transpire.

LA SI DO.

MILWAUKEE, Wis., January 2.—Corinne and her Merrie Makers have been running all the week at the Opera House to full houses. There has been a company of Georgia Jubilee singers at the Academy. At the Stadt Theatre Sardou's "Férel," in a German version by R. Schelcher, was played on Wednesday night. Next week Frank Mayo is to appear here in "Davy Crockett," "Van, the Virginian" and "The Streets of New York," and the week after, Maud Granger in "Two Nights in Rome." F.

PHILADELPHIA, January 10.—The engagement of Sarah Bernhardt, in spite of its inauspicious opening, has been altogether a great financial success. The greatest enthusiasm was manifested during each performance, and Mlle. Bernhardt was many times called before the curtain. The gross receipts for the seven performances in this city amount to \$25,536, divided as follows: Monday night, \$2,901; Tuesday, \$3,678; Wednesday, \$4,342; Thursday, \$3,125; Friday, \$3,130; Saturday matinee, \$4,095; Saturday evening, \$4,267. What may be termed modern plays are much better adapted to the capabilities of the great French actress than tragedies. Her form is so frail and her voice so melodious, but without great volume, that the effects she uses in expressing the most tender passions, all tend to the conclusion that such plays as "Frou Frou," "La Sphinx," "La Dame aux Camélias," are best suited to her peculiar talent. The public seem also to be of this opinion, or else they are not acquainted with the other plays as the three performances I mentioned gave by far the largest receipts. The management was very well satisfied with the week's results, and has intimated to me that Mlle. Bernhardt will give another season in Philadelphia before her departure for Europe. The American critics say that Sarah Bernhardt plays the part of *Marguerite Gauthier* in "Camille," in quite a different manner from Modjeska, Clara Morris and others. They forget that "Camille" is an adaptation made especially for the English stage, in which the work of Alexander Dumas, *Fils*, has been very much altered and many characters are entirely different from those in the original play. Modjeska has made the character of *Camille* almost a lady, but it must be understood that *Marguerite Gauthier* was anything but a lady, for Alexander Dumas did not create this character, he has simply woven it into the play. Young men who were living in Paris about forty years ago knew well this *pauvre fille d'amour*, and could tell her true name, but it is only just to let her rest in peace. The truth is, that the last act of Alexander Dumas' play is the only imaginary one, and the real *Marguerite* died in great poverty through excessive drinking, to which she had given way in her disappointment in love. Sarah Bernhardt complains that the press and public busy themselves too much with her private life. She says she has been calumniated, and that the stories which she reads are ridiculous. There is a certain amount of truth in this. But whose fault is it? If Mlle. Bernhardt will look over our papers she will see that generally the American critic occupies himself very little with the lives of actresses outside of the theatre, and they would have treated her in the same way if for more than two years the French press had not been running over with jests and scandalous details of her private life, making her personality so prominent that the public curiosity has been raised to the highest pitch. Without doubt it is very much to be regretted, but it is not Americans' fault. Much of this noise about her has been made by her imprudent friends, who thought they would insure her success by pushing her into such a light.

In an artistic point of view this may be regretted, but is it so if the financial success of the enterprise is considered? Do people go to hear Mlle. Bernhardt principally because she is a great artist and they enjoy her art, or because she is a much talked of woman. Perhaps it is hardly my business to answer that question, but while I am on the subject I will give a few figures. Out of 1,500 persons, which is a fair average attendance at her performances, 150 can understand and appreciate her talent. What is the attraction for the remaining 1,350? Mlle. Bernhardt and her troupe have left Philadelphia for Chicago, where they expect to arrive in time to give their first performance Monday evening. Next week W. E. Sheridan takes possession of the Chestnut Street, where, with the assistance of Lillie Glover, he will give a season of Shakespearean drama. Neil Burgess will come to the Arch with the well known and successful "Widow Bedott." The Walnut, where Mr. McCullough has just finished a very brilliant season, will offer to the public J. K. Emmet in "Fritz in Ireland." At the new Chestnut

Street Theatre Opera House "The Voyagers on the Southern Seas" will continue this week their very brilliant performances, made attractive by the marvelous *mise en scène*.

J. VIENNOT.

WAPAKONETA, O., January 3.—The original Standard Dramatic Company played to full houses last week at Dicker & Fisher's, presenting on Monday, the 27th, "Parted;" 28th, "Fanchon, the Cricket;" 29th, "David Garrick;" 30th, "Old Phil's Birthday;" New Year's matinee, "Ten Nights in a Bar Room," and Saturday night "The Soldier's Trust." Wm. Nelson Compston and Lizzie Evans are both actors of some promise.

S. C.

ON THE ROAD.

Tony Denier's "Humpty Dumpty" Company, Memphis, January 10, 11 and 12; Jackson, Tenn., 13th; Paducah, Ky., 14th; Cairo, Ill., 15th; Evansville, Ind., 17th.

Haverly's New "Mastodon Minstrels," Chillicothe, Ohio, January 10; Zanesville, 11th; Wheeling, W. Va., 12th; Canton, Ohio, 13th; Wooster, Ohio, 14th; Fort Wayne, Ind., 15th; Chicago 17th, two weeks.

Baker & Farrow, "The Emigrants," Toronto, Royal Opera House, January 20, one week; Albany, Leland's, 17th, one week; Philadelphia, 24th, one week.

Madison Square Theatre Company, "Hazel Kirke," Boston, January 10, one week.

Haverly's "Widow Bedott" Company, Buffalo, January 10, 11, 12; Rochester January 13, 14, 15.

Hill's "All the Rage" Company, Newcastle, January 10; Sharon, 11th; Meadville, 12th; Bradford, 13th and 14th; Olean, N. Y., 15th; Williamsport, Pa., 17th; Danville, 18th; Wilkes Barre, 19th; Allentown, 20th; Pottsville, 21st; Reading, 22d; Lancaster, 24th; Trenton, N. J., 25th.

Mrs. Scott-Siddons, Meadville, Pa., January 10; Oil City, 11th; Titusville, 12th; Erie, 13th; Jamestown, N. Y., 14th; Bradford, Pa., 15th; Buffalo, N. Y., 17th, 18th, 19th, and 20th.

Emily Soldene Opera Company, Buffalo, January 13, 14, 15.

Criterion Comedy Company, Gloucester, Mass., January 10; Lowell, 12th; Newburyport, 13th.

Robson and Crane, Charleston, January 17 and 18; Savannah, 19th and 20th; Augusta, 21st and 22d.

McDonough and Fulford's "M'liss" Combination, New Orleans, January 10, one week; Memphis, 17th, 18th and 19th; Nashville, 20th, 21st and 22d; Bowling Green, 24th; Louisville, 25th, 26th, 27th and 28th; Indianapolis, 31st, one week.

B. Macaulay, Harrisburg, Pa., January 10; York, Pa., 11th; Columbia, Pa., 12th; Lancaster, Pa., 13th; Reading, Pa., 14th; Pottsville, Pa., 15th; Wilkesbarre, Pa., 17th; Scranton, Pa., 18th; Pittston, Pa., 19th; Danville, Pa., 20th; Williamsport, Pa., 21st; Elmira, N. Y., 22d; Rochester, N. Y., 24th, 25th and 26th; Toronto, Can., 27th, 28th and 29th.

Reminiscences of Theatricals in Honolulu.

[From the Hawaiian Annual for 1887.]

Boldly I dare say,

There has been more by us in some one play
Laughed into wit and virtue, than hath been
By twenty tedious lectures drawn from sin
And foppish humors; hence the cause doth rise.
Men are not won by the ears so well as eyes.

—Randolph's *Musé's Looking Glass*.

PREVIOUS to the year 1847 there had never been a regular theatre in Honolulu. The nearest approach to a public show was an occasional wandering sleight-of-hand performer. I remember one who gave several exhibitions in the summer of 1846, in an "adobie" building that stood on the corner of Bethel and King streets. His show was supplemented by the doings of a "strong man"—a sailor from an American whaleship in port—who performed the wonderful feat of allowing a large "adobie" to be broken on his breast with a sledge hammer. But in the summer of 1847 a Yankee schoolmaster who had wandered into the Pacific in a whaler, and who had in his possession some volumes of the "British Drama," persuaded some of the young mechanics and others to form themselves into a company for the purpose of presenting farces and light plays. At first the object was merely our own amusement and perhaps improvement. Society in this city thirty or more years ago was very thin and very exclusive. Mr. —, the schoolmaster of whom I have spoken (we nicknamed him "Mnemonics," from his pretending to teach the art of memory), undertook to teach us elocution and stage action, but the pupils soon outstripped the teacher. Charles W. Vincent, the house-builder, in whose employ were several of the company of nascent actors, after seeing some of the performances in private, took a strong and active interest in the enterprise. He leased a good sized "adobie" building that stood on the southwest corner of Maunakea and King streets, and fitted it up at a considerable expense with stage, boxes and pit, and named it "The Thespian." This was opened on Saturday evening, September 11, 1847. E. D. Byrne, a printer in the *Polymerian* office, wrote a prize address for the occasion, which was delivered by Mr. Vincent. The plays presented were the melo-

drama of "The Adopted Child," and the farce of "Fortune's Frolie." The prices of admission were \$1 for the boxes and fifty cents in the pit. The two front box rows were reserved for the ladies.

Of those who performed the various parts in this initiation of the drama in Hawaii nei, some are long since dead, some are in foreign lands, and but two or three remain here. I will enumerate first those who have gone to join the "great majority on the other side": C. W. Vincent (Tokely), F. W. Thompson (Maddocks), Henry Sea (La Mer), Mr. Chapman (Blomanoff), H. Macfarlane (Wallack), John Mitchell (Miss Logan), M. R. Harvey (Reddington), J. S. Townsend, and H. L. Sheldon (Quick), are the only members of the original company now alive, so far as I am aware.

The *Polynesian* of September 18 (James Jackson Jarvis editor) thus notices the opening night:

"The Thespian commenced its first season in Honolulu on Saturday evening, the 11th, according to the announcement of the bills. As this is the first attempt at the establishment of a regular theatre at Honolulu, our readers may like to know something about it. The house, which has been fitted up by the enterprise of a few foreign residents, is on Maunakea street, and can seat seventy-five in the boxes and two hundred in the pit. The box gallery is neatly fitted up with cushioned seats in slips, and has a separate entrance. The seats in the pit are plain but comfortable. A private box, curtained in, on the right just over the stage, is for the use of the king when he pleases to attend. The scenery is painted by a very good artist in his line. The drop scene, representing the Palace (by Wylder), elicited encomiums from all. The whole fitting up is in good taste, and considering the limited amount of money which prudence dictated to be expended on, for Honolulu, so novel an undertaking, the general appearance of the theatre with the accommodations for spectators, must be pronounced as creditable to the taste and enterprise of the originators. The house was crowded to overflowing before the hour for opening. The King [Kamehameha III.], accompanied by the Premier [John Young, uncle of the present Queen Dowager Emma] and the Minister for Foreign Affairs [R. C. Wyllie], arrived soon after 7½ o'clock, and was received with protracted cheering, the orchestra ["Black George" Hyatt with his clarinet and Indian Oliver with his trombone] playing "God Save the King." * * * It proved rather a difficult matter to turn rough manhood into the delicate and rounded contour of sweet female sixteen, especially with no assistance from the right source at the wardrobe; but the male actors in petticoats, if they left no room for the sex they imitated to envy their grace and loveliness, certainly got through their parts to the great amusement and satisfaction of the audience, who were all, we believe, much gratified with the good order and excellent humor preserved throughout. We must confess that we have never seen so many individuals collected together before in Honolulu who all appeared in so excellent humor with themselves and all around them. The two front box seats were reserved for the ladies."

The following Saturday evening the Thespian was again crowded, the play being "The Poor Soldier." Mr. Theodore Shillaber, then a wealthy merchant of Honolulu in the China trade, but now of California, volunteered to act as prompter on that occasion; and quite forgetful of the diminutive size of the building and the proximity of the stage to the audience, he roared out the entrances of the different characters and their cues so as to be heard all over the house, much to the amusement of the pit and boxes and the disgust of the players.

With occasional interruptions of a month or so, performances were given weekly at the Thespian during the fall and winter, the company continuing to give great satisfaction, according to the *Polynesian*. A temperance society was organized among the company, and drew to it large numbers of the foreign residents. It had the somewhat high-sounding title of the "Mechanics' Washingtonian Total Abstinence Society," and held its weekly meetings in the pit of the Thespian, the officers and speakers occupying the stage. Judge W. L. Lee gave an address on one occasion, as did the Rev. Dr. Damon and others.

The interest in theatricals had become so strong in the community, that on November 6 an advertisement appeared in the *Polynesian*, by a "Committee of Arrangements," asking for proposals for a plan for a theatre to be erected large enough to accommodate five hundred spectators. From January, 1848, the Thespian was no more heard of. *Sic transit.*

On the 18th of March, 1848, it was announced that the stock of the new theatre was all taken up. The officers of the association were: Theodore Shillaber, president; William Paty, treasurer; C. G. Hopkins, secretary; E. A. Sauer-krop, F. W. Thompson, H. Sea and C. W. Vincent, managers. The ground on which stands the Royal Hawaiian Theatre was purchased by the stockholders, and the building was at once commenced. On the 17th of June, 1848, the theatre was opened to a full house. Mr. Vincent, as manager, delivered the opening address, written for the occasion by the late John G. Munn. But 1848 was the year of the discovery of gold in California, and the fever raged high in Honolulu in the fall of that year. In an issue of the *Polynesian* in September there were no less than forty-five notices of intention of departure from the kingdom, and on the 29th of January there were thirty. Under the statute laws of

1846-8, nobody could leave the kingdom without giving such public notice or procuring a passport from the Foreign office. The foreign population of Honolulu became so sparse under the effects of the gold fever that the first season of the new theatre was but a short one. It was reopened on October 14, and again closed after a short season, when the whalers left. In the fall season in those years the harbor had frequently as high as one hundred and fifty vessels in port at one time. On January 17, 1849, the theatre was reopened to an overflowing house, with the Highland Fling, by Wallack (H. Macfarlane), and the play "She Stoops to Conquer," in which La Mer (H. Sea) and Mrs. Bland (C. G. Hopkins) were much applauded. This season was but a short one.

It was early in 1849 that a negro minstrel company, *en route* from Boston to California in a sailing vessel, performed for a couple of weeks in a wooden building on King street, near Richard, afterward occupied by the late Zenas Bent as a carpenter's shop. The tenor of the company was named Cushing, hailed from Newburyport and claimed to be related to the celebrated politician and lawyer, Caleb Cushing.

September 22d, 1849, the Royal Hawaiian was reopened by Sea & Hopkins, lessees, J. S. Townsend, manager, the latter delivering an opening address written by J. G. Munn. There were songs, a hornpipe and the play of "High Life Below Stairs," in which some of the old Thespians took part, including La Mer and Mrs. Bland.

During the summer of 1853 a new theatre called the "Varieties," a big shell of a wooden structure, was built on King street, on the site now occupied by mechanics' shops. Mr. Foley, formerly in the circus business, was the nominal, if not the actual, proprietor. It opened September 12, 1853, and had a very good run. In December of that year J. H. Brown, while playing in this theatre, met with an accident, having by a slip of a dagger, inflicted quite a severe wound upon himself. The then well known tragedian, Waller, and his wife played an engagement at the "Varieties," of three months, and attracted full houses, during the spring and summer of 1854. On the night of the 6th of July, 1855, the history of this house was brought to a close by its being burned to the ground. It was never known how the fire originated.

The next in the history of theatres was Buffum's Hall, originally built for the Good Templars by Dr. Buffum (who has since died insane in California). After the Good Templars left the hall, in 1870, it was used first as a place of entertainment by the late Walter Montgomery, followed by the parlor concerts of the Carandinis; and afterwards fitted up and opened as a theatre by Leroy and Mme. Duret. It never was a success as a place of popular resort.

In the way of circuses, we have also had a full share. The first on record was Rowe's "Olympic," which arrived in December, 1850, with nine well-trained horses and opened in the then vacant lot opposite the Commercial Hotel. The same year a circus company was organized in Honolulu, by Groom & Westcott, with the late W. P. Ragsdale and one Billings as riders. They erected their tent on Nuuanu avenue, on the Risley premises, corner of Nuuanu street and Kukui place, and were having crowded houses when Rowe came along with his "Olympic," and the domestic speculation came to an end.

Foley, who afterwards ran the Varieties Theatre, came with a circus company in 1852.

In the fall of 1855, Long (the clown), in company with Raphael, were running a circus on the lot on King street, in the rear of a saloon known as "The Foretop;" and at the same time Lee and Marshall's large and well appointed company (Ned Austin as clown and Mrs. Austin as tight rope performer), together with a full band of music, were doing a large business opposite the Commercial Hotel, at the corner of Nuuanu and Beretania streets.

In November, 1856, Rowe & Co. located at the same place, and afterwards removed to the lot now occupied by the English Church, near Emma square.

In the fall of 1859, Wilson's show and menagerie exhibited on the Esplanade, with Omar Kingsley, the great rider. In December, same year, Lee's National Circus.

December, 1860, Dan Rice's show and circus—among the former an elephant, and among the latter Mr. and Mrs. Long, George Peoples and the giant; Goshen Wilson, manager.

In 1869 Lee was here again with a circus; and in 1871, Wilson, with Omar Kingsley, again—and left for San Diego in a chartered brig. Since then we have had Charles Derby's Royal Hawaiian Circus, in 1877, and Luproil's Hawaiian Circus in 1879.

Among professional celebrities that have visited Honolulu, we may mention: Stephen C. Massett, 1850, and again in 1878; Kate Hayes, in 1855, gave three concerts in the Court House, tickets \$3 each; Lola Montez, 1856, but did not perform; Edwin Booth played a short season in the Royal Hawaiian in 1852; Professor Anderson, 1869; Mme. Anna Bishop, concerts in Kaumakapili, 1857 and 1868; Charles Backus, Joe Murphy, Charles Matthews, 1874; Mme. Ristori, but did not perform; Signor and Mme. Bianci, in opera; Mme. Agatha States, in opera; the Carandinis; Walter Montgomery; Professor Hazelmeyer and Mme. Cora, in magic; and Ilma di Murska—the last gave a concert in Kawaiahao Church to a crowded audience; Herr Bandman; and last, but not least, our island nightingale, Agnes Montague, with Charles Turner, in concerts at Kawaiahao, 1880.

Besides these, we have had lots of the smaller sort of per-

formers—minstrel companies in profusion; bell ringers, glass blowers, the living skeleton, ventriloquists, wizards and sleight-of-hand men; musicians, Japanese jugglers, panoramas, lecturers, readers, and almost every other species of exhibition. So that professional showmen and members of the "sock and buskin" fraternity who propose coming to Honolulu, will understand that our people, having seen some of the best, will not abide anything that is not, to say the least, very good.

The establishment and maintenance of a line of mail steamers between California and the British Colonies of Australia, and the trans-continental railway, have so facilitated travel between "the ends of the earth," that Honolulu, as a port of call on both the outward and homeward voyages, with its manifold attractions of climate and scenery, is more than ever liable to the visits of theatrical stars, as well as a good many of the lesser luminaries. For several years past the desirability of having a new, commodious and well ventilated public hall for theatricals, concerts, lectures and public meetings, had been frequently discussed in the press and in private circles, more particularly in view of the increasing foreign population of the city and its decidedly cosmopolitan character. But large bodies move slowly, and it is somewhat proverbial that entire unanimity is not to be had in this community on any proposition.

Meantime the Chinese, who compose a large proportion of the foreign population of the city, during the summer of 1879 erected a wooden theatre on the Esplanade, and opened with a company of performers from California in the month of September. They had crowded houses for a short time of both Celestials and "outside barbarians," but of course their tragedies, comedies and operas were unintelligible to the latter, although their tumbling was good. After going on for about a year, the hideous din of their orchestra was heard no more, and the establishment having become a den of opium smokers was raided by the police, and so exit the Chinese Theatre.

On the 1st of March, 1880, the much talked of public hall enterprise culminated at length in an organization under the title of "The Musical Hall Association of Honolulu," which was duly incorporated under the law, with a capital stock of \$25,000—500 shares of \$50 each. This was subscribed in short time, and the corporation chose the following officers to serve one year, or until their successors shall be elected: Samuel G. Wilder, president; H. A. Widemann, vice president; J. A. Hassinger, secretary; A. McWayne, treasurer. Trustees (also to serve one year, or until their successors are elected): Samuel G. Wilder, H. A. Widemann, Edward Preston, A. McWayne, A. S. Cleghorn, J. H. Paty, J. A. Hassinger, A. J. Cartwright, Wm. G. Irwin. A very eligible lot was secured for the proposed structure, at the junction of Merchant and King streets, nearly opposite the new palace, and separated by a carriage-way from the Government House premises. Ground was broken on the 20th of July, and the work was pushed forward by the Building Committee, Wilder, Cleghorn and McWayne, with all possible dispatch, and at the present writing (December) is nearly completed and ready for occupancy.

The building, which is of brick, is 120 feet by 60 feet on the ground floor, and the walls are 40 feet high and 20 inches in thickness at the base and 12 inches at the eaves. The front door is 10 feet in width, opening by four steps into a vestibule 16 by 27 feet, on the right of which is the ticket office and on the left stairs leading to the family circle, which will comfortably seat 154 persons. Beyond this is the dress circle, with seats for 214, and thence on a gradual descent, is the parquet, 120 seats. The entrance to the gallery (183 seats) is on the north side of the building. Thus the house will comfortably seat 671 persons. We say comfortably—because ample room has been afforded for sitters (three feet six inches between each), and the parquet and dress circle are provided with opera chairs. There are two large exits on the lower floor of the house, besides the main one in front, and a large one for the upper portion of the house—wise provisions in view of the possibilities of a fire. Ventilation, so necessary in any climate, but imperative here, has been amply provided for. This is secured by means of 16 feet domes, one in the centre of the auditorium and one back of the gallery; beside which, cool air is admitted through iron gratings beneath each window and by the perforated cornices. There is a retiring room in each corner of the dress circle. On the proscenium are two private boxes, one especially reserved and fitted up for the king and royal family. The stage is 40 feet feet deep, and is provided with a full set of scenery, traps, and all the necessary paraphernalia, the scenery being painted by W. T. Porter, a first-class American artist in that line, and the stage fittings in charge of Stephen Gulliver, who has had forty years' experience. The parquet, in connection with the stage, can be turned into a ball room 80 feet deep. Beneath the stage is the green room (easily turned into a supper room on occasion), 32x42 feet, with six dressing rooms, three on each side, besides toilet rooms and water closets. The whole is well lighted with gas.

The "Musical Hall" of Honolulu is a tangible proof of the enterprise and public spirit of our citizens, is an ornament and an honor to the city, and in the perfection and the completeness of the details reflects great credit on the ability and the industry of the gentlemen composing the building committee.

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This journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subvert, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

WHAT the great American public have been looking for since the close of the war, according to an acute observer, is a really good cigar for five cents. For want of it the impecunious youth of the day is filling its stomach with disease and irritating its kidneys with nicotine through the short cut to Greenwood known as the cigarette. Primarily to the duty on tobacco we owe the untimely death of the young, the beautiful, the fair of the sterner sex, long before the down in their beards has made a barber earn his money. However, the fittest survive, and the lad who has not sense enough to leave cigarettes alone can scarcely be included among those the world cannot afford to lose.

WHAT we do want is a return to the prices paid for dramatic entertainment before the war. In those good old days, when actors and especially actresses were content to be judged upon their own merits and not upon the taste of their modistes, fifty cents would buy as good a seat as any man of those days could desire. When gold was up to 250 the managers were forced to raise their prices of admission, and so gradually they reached the present figure—\$1.50 for the best seats. Sixteen years after the close of the war, long after every other commodity has come down, if not to *ante bellum*, at all events to reasonable figures, the price of a reserved seat in a first-class theatre remains just where it was, and threatens to remain so unless some move is made to reduce it. It ought to be reduced, not only in the interest of the public, but also of the dramatic profession, because so long as it remains where it does it is largely prohibitory.

GRANTED that only the best seats in the house are sold for this figure. By reserving them the manager recognizes a plutocracy or privileged wealthy class. To the right thinking American lady or gentleman the making of money a test of culture or social status is odious in the last degree. But since the manager has so ordained the ordinary play-goer is restricted to the alternative of either paying more for his amusement than for a day's board and lodging, or of staying away from the theatre altogether, since he will not, by accepting a cheaper seat, confess himself the social inferior of anybody. The result is that he goes less frequently to the theatre, and makes play-going an event. He finds other modes of amusing himself, and becomes independent of the play-house, or waits for the manager's concession. The manager, on the

other hand, having put his prices up beyond the means of the average citizen, must find support from the wealthy. The wealthy are exacting, intolerant of mediocrity in mounting and acting; the ladies get their dresses from France and the gentlemen can tell a home-made from a foreign-made robe at a glance. Insincere and shallow, they measure the excellence of a performance only by the costliness of the display. They demand the richest, and to suit them the manager must go to vast expense. To permit his ladies to attire themselves to suit the taste of his patrons he must pay them proportionate salaries, and though the gentlemen of his company do not require additional compensation for dressing purposes, they will not uniformly accept less than the ladies. The salary list becomes costly to suit costly tastes, and hence the manager's money begins to flow out.

NOR is this all. The wealthy, like the truly good, are few in numbers, comparatively. There are not enough of them to make a manager's fortune. They have their engagements, moreover, and only go where it is fashionable. The manager must make the fashion, and to do that must secure a run of his play. Fashionable people cannot endure the sight of empty benches, and the vacant seats must be filled. If their occupants are not all paying patrons, no matter; they must be filled with deadheads. If the public do not flock to the theatre, as they used to do, at the mere announcement of the return of some favorite whose excellence, thanks to moderate price, they are familiar with, then they must be lured in other ways. The vast poster, the ubiquitous three-sheet bill, the dodger, the lithograph must be called into help. The clerk and the mechanic who cannot pay war prices for their amusements need only wait and they can go in free and sit in as good seats with the wealthiest. The manager has paid them to come in, or at most has made the wealthy bear the expense of their amusement. The bill board and the lithograph, which have become indispensable, involve the equivalent of deadheads at the performance. The clerk, the salesman and the mechanic are avenged. The only loser is the manager, who goes about whimpering that times are bad and competition is too sharp. It is too sharp considering the limited constituency catered to. But the manager narrowed his constituency, not the public, and he did it by putting his prices too high. By his short-sighted policy he cut still further into his business. The clerk and the mechanic who could not pay \$1.50 and would not sit among the fifty-cent auditors, insisted on having some sort of a theatre in which their change would be current. Their wants were met by the variety theatre, and bad as most of these concerns are, they supply an actual necessity. The high-toned and avaricious manager, therefore, is compelled to compete by gratuitous admission to his own theatre with the varifery houses which his own indiscretion called into existence. One thing is absolutely certain, and that is that the "papering" system must, before long, be discontinued or bring about a crash. Once a deadhead, is always a deadhead. Managers must be content to see good houses at fair prices, or go to the wall. The number of those who pay high prices—which they must if they pay any—is growing rapidly smaller. In a short time there will be none.

SUGGESTIONS FOR DRAMATIC AUTHOR.

SO far as the dramatic season has gone—and we have managed somehow to get through four out of the nine months—there has been very little produced of a novel or original character. In point of fact, but for "Daniel Rochat" and "Deacon Crankett," two entirely opposite plays, so far as object and motif are concerned, we should have had nothing new worth speaking of; and of these two, one is French and the other Yankee enough to be foreign.

Take the leading theatres through and see what is going on. At the Union Square, originality, as represented by "Daniel Rochat," is replaced by the "Banker's Daughter;" at Booth's, by "Uncle Tom's Cabin;" at the Fourteenth Street, by "The Troubadours;" at the Madison Square, by "Hazel Kirke;"

at Wallack's, "Forget Me Not;" at the Park, by "Vorick's Love;" at the Fifth Avenue, by Salvati. Whatever may be claimed for the originality of these dramatic compositions, it cannot be maintained that any one of them is strikingly new. The present season, in point of fact, has not produced a novelty worthy of the name. "My Geraldine" is a novelty rather on account of what it is not than what it is. Daly promises less and performs more in this line than most of his fellow managers, and keeps his stage supplied with genuine novelties. But they are not legitimately dramatic any more than "Around the World in Eighty Days," or the "Brook" itself—the latter of which is legitimate only so far as it is imbecile.

In the present dearth of new plays we offer a stimulant to dramatic writing by providing material for a new play, and agreeing to further encourage its author to the best of our ability. The great trouble with our play writers seems to be lack of invention, not want of knowledge of human nature. This want we supply gratuitously, and offer, furthermore, to send to any person who shall satisfactorily combine the following characters and properties, in a five-act tragedy, a copy of THE COURIER containing a fair criticism of his work. The characters and properties are: A man of middle age, and prepossessing appearance, controlled by two minds; two interesting ladies, exceedingly dissimilar in appearance, through whom one intelligent volition acts alternately; a lady who can sing from D in alt. to the lowest note on a—piano (this space reserved for future use); a colonial bishop, a set of skeleton keys, a full set of Patent Office reports, and a dish of catnip tea.

It is not easy to see what can be done with this list; but American dramatic authorship appears to be in a state of stagnation so hopeless that anything, no matter how unnatural, which stirs it into movement will be a blessing. This dearth of dramatic literature is, perhaps, the most conclusive commentary on the enterprising persons who, two or three seasons ago, met together to form a dramatic authors' protective society.

ORIGINALITY.

AT the present stage of musical culture it is scarcely possible to conceive of originality in ideas but only of the novel presentation of comparatively old ones. "There is nothing new under the sun" may now, with some show of truth, be applied to music in its higher form—invention and composition. Originality, in the strict sense of the term, is rare, because ideas result and are evolved from the germs of those previously in existence. Hence it is generally understood that when a new work is said to show originality, the term applies more to the treatment of the "motives" than to their absolute innate novelty.

A natural gift is one power which carries with it its due share of success; but education (during which period ideas are imbibed in every way and from every source) is another power, which asserts its influence in everything that is attempted in after life. Thus, to entirely avoid using the form, expression and even ideas comprised in works which have become thoroughly familiar to us through a long course of preliminary study, is the faculty of a rarely constituted mind. It is an established fact that, of all those who compose music, conductors produce the least original works, because of their minute and extended knowledge of the masterpieces of others. Imitation in such cases is a foregone certainty.

With regard to imitation, it may further be said that, even the greatest geniuses betray an unmistakable tendency to model their first efforts after the works of some great master antedating them, perhaps, by a few years. The giant Beethoven was not proof against this great natural power, for his first sonatas and symphonies are evidently founded upon those of Mozart, although loftier flights of imagination and development are evident in them. If the greatest of tone-poets was thus influenced, it cannot be doubted for a moment that all other composers, without exception, have been and must be involuntarily and necessarily subject to the same hidden force. Wagner's first works are so decidedly imita-

tions of others written before his, that he has felt himself called, again and again, to disown them, whether wisely or not, is not the question here.

The later and individual style of a composer is developed from these very imitations, which first serve the purpose of grounding him in the higher technical branches of the art and, afterwards, of enabling him to form a style of his own. In one sense of the word, this later style may be termed original, because it is characteristic of the composer. This kind of originality is not uncommon among modern composers, who make the strongest efforts to be "piquant" at any cost. As to the value of this "piquant" quality opinions are divided between the followers of the ancient and modern schools of composition.

The statement may be objected to, but in these days of ponderous and excruciating harmony old works appear original, because they differ to such a degree from modern ones. Yet these are archetypal forms of modern developments. It seems, therefore, considering all these facts, that the terms "original" and "originality" are very frequently misused, although very generally allowed to go unchallenged.

The utmost care has to be exercised in the use of words, so that laxity of expression may not become common. Progress is not assured by too liberally dubbing every peculiar thing "original," even in its secondary signification. The words individual or characteristic are often to be preferred to the word original, as they express correctly the idea to be conveyed.

A GEM OF MINSTRELSY.

NOT many weeks ago the attention of our readers was called to the decadence of the negro minstrel form of entertainment. We asserted then that it had outlived its usefulness, the moment numbers were called upon to compensate for the absence of those characteristic features which once made minstrelsy in the United States an honored and honorable variety of dramatic entertainment. More than all, we pointed out the evidence of decay in the vulgarity which passes for fun, under a guise of burnt cork; the rampant senseless obscenity which forces a laugh out of the vulgar, by making men in women's attire do that in public for which real women would be liable to arrest and severe punishment.

As if to give emphasis to this righteous judgment, comes an account of a performance, given by a company of so called negro minstrels, who, with a certain class in Philadelphia, have apparently won extraordinary popularity. The *piece de resistance* of their choice entertainment appears to have been a burlesque of Dumas' famous work, entitled, with that amiable imbecility which distinguishes the minstrel stage of to-day, "Canmeel; or, the Fate of a Croquette." Whatever fun may lie in this title could be, at least, equaled by a five-year old child.

Mlle. Bernhardt was playing in Philadelphia last week, when this precious crew were giving their chaste performance. They sent an invitation to the brilliant and famous Frenchwoman to come and see herself burlesqued. In a spirit of good humor, which should have disarmed the most vindictive of blackguards, Mlle. Bernhardt went. The performance was half private, only a few invited persons being in the auditorium. The burlesque of "Camille" amused the fair guest immensely. She is said to have laughed immoderately. To see herself so broadly caricatured, even in a language she did not understand, brought tears of laughter to her eyes.

Those after tears, and the angry, indignant flush which colored her face a few minutes after, were not from merriment. The grossest, most cruel, foul insult that could be offered a woman was publicly offered to Mlle. Bernhardt by Carncross' Minstrels.

Her son, the child whose very existence has been made the scourge with which Pharisees have lashed her bleeding back, was paraded in caricature upon the stage in this precious burlesque by the ignoble wretches who played in it. The poor woman, even in a stolen hour of relaxation, stolen at the invitation of these negro minstrels, fearing nothing, suspecting nothing, rejoicing in the harmless pleasure her own performances had given through the medium of clever

burlesque, was suddenly confronted with an insult so outrageous that, had it been offered in any other city than Philadelphia, the roof of the building would have been pulled down by an angry mob upon the heads of those who offered it.

Sarah Bernhardt must have formed a queer opinion of the American people. Denounced from the pulpit by a profession which can ill afford to throw a stone; scandalized in the press, whose weakness surely is no less glaring than hers; affronted in her most sacred relations by a pack of quasi-theatrical jackals, who thought it fun to caricature a mother's devotion to the natural child who is the idol of her home life.

Poor Sarah. She does not badly, after all, to keep a skeleton for a companion. Even the grave seems to yield up thoughts and effigies less revolting than our vaunted civilization.

OPERATIC QUARRELS.

THE quarrels of women are certainly not amusing to men, whatever they may be to the divine creatures themselves. Nor are they edifying upon any occasion to the public which delights to read the full particulars in the daily papers. When men quarrel they ordinarily use bad language and come to blows. The chances are largely in favor of their coming together shortly after and exchanging better evidences of good feeling than hard knocks. But with women a quarrel is from one unnatural and displeasing state of saccharine mutual admiration to another of acidity, compared with which vitriol is but lemonade. Women quarrel openly in society very often; indeed, it is a question whether one-tenth of one per cent. of feminine friendships are not truces for mutual benefit against openly acknowledged enemies. But when interest or accident pulls down the white flag the fight is waged decorously and femininely.

On the stage everything is different. Two ladies in a dramatic company, especially if both are comparatively young and good looking, are seldom on speaking terms after the first two weeks. They stop kissing to begin sneering; and if before the season ends both are not incapacitated by scars and other disfigurements, it is only because etiquette forbids resort to physical violence among ladies.

In opera the case is worse yet. There seems to be something particularly irritating about music, for two female persons of anything like equal eminence can seldom get along without quarreling. The lovely Nilsson wisely vented all her anger upon piano stools, the leader and the prompter's box. The fascinating Hauk and the overpowering Roze quarreled about dressing rooms, just as Clara Louise and Annie Louise had their disputes about each other, and scores of other operatic ladies squabble annually, monthly, and even daily. As for their quarrels, the public would know nothing but for the newspapers, and any amount of dirty linen might be washed at home if *prime donne* would consent to scowl and frown their contempt out of print. But they seem to be incapable of an animosity which the public must not share. The present bitter war going on between "Honest Little Emma" Abbott and "Lovely Little Zelda" Seguin seems to be of that order which must be publicly noticed. Like measles or scarlet fever or smallpox, their hatred must come out, no matter how unsightly it makes both of them look, before the dear creatures begin to feel easier, their blood to cool, and their presence to be desirable.

Mrs. Seguin left Miss Abbott's company; why, we neither know nor care. All sorts of reasons have been assigned by both parties, and every lounge in the lobby undoubtedly has his own private belief that he knows all about it. The chances are that he does not, and that, beyond the principals, nobody knows or cares. Why should the petty bickerings of two singers disturb the world any more than the miserable little jealousies of two school girls? In point of fact they do not. Yet both Miss Abbott and Mrs. Seguin seem to have thought it proper to lie in wait for interviews, in which their recent rupture shall be alluded to in order to say in print all the unpleasant things that they know, or fancy that they know, about one another. As a consequence, the public feels far less kindly to both than it ever felt before. If two per cent. of the matters alleged or hinted at may be re-

lied upon as gospel the public is right in dealing with them sharply. The newspapers which have made temporary capital out of this unseemly squabble have, for their own profit, administered serious blows to the popularity of both ladies. The ladies, by their indiscretion and acrimony, have merited the condemnation they have received. There are some kinds of newspaper notoriety that it is not desirable to gain.

"GAGGING" ON THE STAGE.

A WELL KNOWN and most successful dramatic author, who had the rashness to sit through a first performance of his play, was noticed by his companion in the theatre every now and then to go into subdued spasms of indignation and fury. On being questioned as to the cause of this unusual exhibition of feeling, he replied that his lines were not being spoken at all. Not one actor merely, but half a dozen were "gagging" the piece to suit themselves. They may have been letter perfect at rehearsal, but now, either they did not remember what was set down for them to say, or, thinking they could improve it or win a laugh, they were injecting their own refined humor into the play. The result, as the author mildly expressed it, was his crucifixion.

The actor in general resembles the ordinary human being. The currents of his thought and the states of his mind doubtless conform to the laws which produce certain fancies and emotions in others. But there is one quality in the actor which stands in danger of development at the expense of all the rest, and that is self-esteem. The plaudits that reward a good line or a well devised situation are instantly appropriated by the actor as a reluctant acknowledgment of his own surpassing excellence. Knowing that out of the run of a successful play the least responsible actor will earn much more than the brightest play writer, and conscious of the superiority inferred in the applause above mentioned, the actor will, upon very slight provocation, improve upon the text by adding some graceful fancy of his own, to the effect, perhaps, of some current slang phrase. "Lardy Da," normally the property of the negro minstrel and variety stage, can be heard in any ill regulated theatre in New York and, what is more to the point, will insure a round of applause.

So prone is the actor to improve the text, as he thinks, and win an audience to regard him with great favor, that managers have been for years compelled to make "gagging" an offense punishable with fine—we wish we could say with fine and imprisonment.

It is curious to observe that "gagging" is not, by any means, a modern vice of the stage. According to the best commentators, many of the ribald passages in Shakespeare are the improvisations of the actors of the day, who deliberately botched the priceless text to win a laugh for themselves. *Hamlet* himself, if the reader remembers, cautions the clown to say no more than is written for him.

Terms change in the course of years, and the word clown has now come to mean an exceedingly ill bred, thick-headed fellow. How such a one manages to find a place in the legitimate drama is a problem explicable only upon the hypothesis that few members of the profession are actuated by any really artistic motive. The temptation to "gag" is undoubtedly great to small and uncultivated minds; but nobody who has any sense of the purpose of a drama, any conception of form, or any idea of symmetry, could venture upon the interpolation of a commonplace jest or local hit, no matter how clever, into any piece, no matter how wretched. Conscientious managers have been known to let a good "gag" pass, because it keeps an audience in good humor; but so long as it is not in the text a "gag" is a violation of two contracts—that with the author who wrote the play and has to bear the responsibility of a clown's wit, and that to which the public is a party. The audience does not pay to hear the latest barroom joke dragged into a dramatic attempt, no matter how unworthy, to reflect a certain phase of society with which such a jest has nothing to do.

An actor would not "gag" unless he made some profit out of his buffoonery; his highest reward is an appreciative laugh from his audience. It is not com-

plimentary to the common sense, let alone the artistic appreciation of an audience, to say that it ordinarily takes a foolish, unmeaning and often offensive "gag" of this kind in good part and by laughter and applause encourages the unfaithful player to a repetition of his folly. It is at such times that one questions whether the drama, as a source of innocent entertainment and instruction to the wise, has not had its day. When the whole current of a play is suddenly interrupted to allow some foolish clown to make a local hit utterly irrelevant and of necessity incongruous, and one hears the merriment to which it gives rise, one may be pardoned for doubting if the charter of the dramatist has not expired by limitation.

On the other hand, there are moments in a drama when the strain of the feelings is insensibly increased by the dramatist's art; when the emotions are drawn to a pitch which seeks relief. At such a moment the most puerile jest would relax the strain and bring about laughter, hearty in proportion to the tensile pressure that preceded it. The author has intended to preserve such a condition before bringing about a situation aptly climaxing it; the clown throws in his "gag" and releases the pent-up energy in a laugh which renders the promised culmination unnatural and unpalatable. Such an act is an offense against good sense and even decency. It should be severely punished by the discharge of the offender and by the hisses of the audience. Effectually disillusioned, they might turn their practical views to the contemplation of the enormity and hide their vexation and realization of the fraud practiced on them.

TRADE TOPICS.

NOTES AND ACTIONS.

...R. Rothschild, of Cincinnati, was in New York on Wednesday.

...J. Howard Foote is doing, as usual at this part of the year, a fair business.

...Mr. Bailey, of the Bay City Organ Company, was in New York this week.

...Charles Austin, of Lowell, Mass., was among the visitors to this city early in the week.

...Alfred Dolge has returned from a tour of his mills, where he busied himself taking stock.

...Morse & Emerson, of this city, dealers in piano strings, &c., have given a chattel mortgage for \$800.

...Kranich & Bach are doing a fair trade. They last week shipped two upright pianos to Peru, S. A.

...Zoebis & Son are so far behind their orders that they have not, up to the present, had time to take stock.

...Henry Morgenthau, secretary for the Celluloid Piano Key Company, has gone West on an extended tour.

...W. E. McCormick, Mayor of Port Jervis, N. Y., who is also a pianoforte dealer, was in this city on Tuesday.

...J. P. Hale arrived in this city from California on Monday morning. He started for Boston on Wednesday afternoon.

...T. S. Waters is doing a good business in the oil regions of Pennsylvania. Other agencies have been dull since Christmas.

...L. Merrifield, of Worcester, Mass., paid a flying visit to this city on Wednesday morning and purchased three Weber baby grands.

...G. W. Marquard, of Iowa City, Ia., arrived in New York on Wednesday. He sailed on Thursday for Europe, where he will remain about three months.

...A change has been made in the firm of S. C. Symonds & Co., organ pipe makers, of Salem, Mass. G. A. Spencer has retired, and Stephen Symonds has been admitted.

...Chickering & Sons say that business is slack with them at present, but they expect it to look up about the middle of the month, this being always a dull time with them.

...August Pollman is busy making up his books after taking stock. He expects orders to come in lively next week from dealers who are now taking stock previous to filling up their wants for the spring.

...The old bookkeeper's office, at Steinway Hall, has been handsomely fitted up as a private office for Wm. Steinway. Mr. Steinway's former office has been also refitted, and is now used as a private office by C. F. Tretbar.

...About two years ago Steinway & Sons, of this city, brought suit against Mongeot Brothers, of Nancy, France, for infringement of pianoforte patents, and obtained judgment for 20,000 fr., and an additional penalty of 50 fr. for each piano made and sold under those patents. The case was appealed by the defendants, and the court of last resort has recently affirmed the judgment. Steinway & Sons received, on Mon-

day, the 20,000 fr., and an examination is now making to ascertain the number of pianos made and sold by the Mongeot Brothers, who have also been perpetually enjoined from the use of the Steinway patents.

...H. I. Solomons, whose genial face was like a perpetual ray of sunshine in Kranich & Bach's warerooms here, went to Savannah, Ga., in the latter part of December to take charge of the piano and organ department of Sudden & Bates' Southern music house. He is well pleased with his new position, and in a letter to a friend says of Sudden & Bates: "Their business is perfectly immense. They are the largest house in the South, and but few houses in the country do any more business."

...The Sohmer grand piano was played at a concert in Detroit on January 6. The Detroit Press speaks as follows: "The celebrated Sohmer grand both surprised and delighted the critical portion of the audience. These pianos are justly popular with instructors and professional pianists, and judging by the quality of tone of that heard last evening there is excellent ground for this preference."

...The Sohmer & Grovesteen pianos and the Tabor organs are represented in Detroit by F. Schwanofski & Co., a firm that succeeds H. Bishop. It keeps a good stock of small musical merchandise, as well as Schirmer's reprints of foreign music, and bids fair to succeed in establishing a well paying business by its uniform courtesy toward the public.

...Ernst Gabler is once more settled in his old quarters, and the factory, which, by the by, is now considerably improved, both inside and out, is in first-class running order. He has taken back all his old hands, and they are now hard at work to catch up with orders. He confidently anticipates turning out in a short time fifty pianos a week.

...A. B. Chase, of Sudden & Bates' Great Southern Music House, Savannah, Ga., is sojourning in Lynchburg, Va., and is making many sales of pianos and organs. During the next six months Mr. Chase will vacillate between Lynchburg, Norfolk and Petersburg, Va., and Wilmington and Raleigh, N. C.

Trade in Baltimore.

[REGULAR CORRESPONDENCE OF THE COURIER.]

BALTIMORE, Md., January 13, 1881.

THE piano and organ trade of Baltimore is a little quiet just now, but the prospects, according to dealers and manufacturers, are encouraging. Business opened briskly in the fall, and having slackened considerably immediately after the late sesqui-centennial celebration, improved again during the holiday season.

Knabe & Co. appear to be never idle. Notwithstanding the fact that business, as a rule, as I have said, is somewhat quiet, they report that they are keeping their full force working twelve hours a day.

Last week fire was discovered on the third floor of William Heinekamp's five-story piano factory, corner of St. Peter and Sterrett streets. The alarm was turned on and the fire department was soon on the spot; but the services of the engines were not needed, the flames having been gotten under control by the extinguishers. The fire was discovered about one o'clock in the morning, and some fine material was destroyed. The entire loss, however, to building and stock did not exceed \$1,000. They are insured as follows on the stock: Associated, of Baltimore, \$3,000, and German American, of Baltimore, \$3,000; on the building there is a policy of \$3,000 in the German, of Baltimore, and of \$1,000 in the Hanover, of New York.

W. P. M.

Business Outlook in California.

SAN FRANCISCO, Cal., January 1, 1881.

ON going into T. M. Antisell & Co.'s large piano warerooms this morning, the first man I ran against was J. P. Hale, piano manufacturer, of your city. Mr. Hale does a very large piano business in California. Business generally, and the music business in particular, has been very dull, with a little spurt for the holidays. California, for the reasons now generally understood, has suffered exceedingly hard times, but the worse is over, and she to-day has a most encouraging outlook.

California is the finest country in the world, is three times as large as France, four times as large as Pennsylvania, three times as large as Illinois, and nearly five times the extent of Ohio. In proportion to area, California has less mountains and untillable land than Pennsylvania and a far superior climate for the varied productions of agricultural and horticultural industry. In natural resources and capabilities she has no superior in the world. She has inexhaustible mines of gold and silver, tin, coal and iron, a greater acreage for wheat and other cereals than the best of the Western States, and as much land fitted for the grape as France. She has unlimited forests of the best timber, easily accessible to her vast agricultural valley system. An ocean frontage of 700 miles, with at least two harbors, without superior for commercial use. The great want of the State is railroad communications. Pennsylvania has fifteen times as much as California. The difficulty is that one railroad company is building all the roads, and it is necessarily slow work.

California is now approaching a new and prosperous era. Within a comparatively short time a most powerful railroad combination will penetrate the State, securing competition in

freight and passenger fare, which implies new life to the State, the doubling and trebling of the population and business. In fact, the signs all look as if the bottom of dull times had been already touched, and there is now in view the rising sun of a better day than California has ever yet seen. Capitalists, who left the State in distrust of the new constitution, &c., are coming back, and building and manufacturing are starting up with vigor. The piano business is usually the last to feel the benefit of improved times; therefore the dealers complain and pianos are still offered much lower than they can be had in New York. A large dealer in pianos who sells on instalments told me that during the last three years payments did not average one-half. For instance, if a piano was sold on two and a half years' time, it took five years to collect the full price.

There is a great calm in politics. Kearney has adopted his old profession—driving a dray—and the other Workingmen's party has got to where it belongs. The Legislature will meet in a short time. Good selections were made this time for law makers. California is very jubilant over the success of the Commissioners to China, and looks forward to the stopping of the hordes of Chinese with joy.

This season so far, more rain has fallen than in any season for twenty years; this secures us a bountiful harvest.

PIONEER.

Trade Still Good in Rochester.

ROCHESTER, N. Y., January 10, 1881.

NOTWITHSTANDING the holidays are over, trade is still good; and a great many pianos and organs are being sold. Charley S. Thayer, for a number of years connected with Geo. D. Smith, will, it is rumored, on the first of April, assume entire control of the sheet music and small goods department of that house. Charley is a good boy, and well liked by people here. He will make himself both rich and more popular by this move. E. W. Gould, traveling agent of the New England Organ Company, was in the city last week, the guest of C. S. Thayer. Joseph R. Hunter, who has been connected with the music house of H. S. Mackie & Co., for the past fifteen years, will soon sever his connection with that establishment, and devote his entire time to the sale of fire and burglar proof safes for a concern, in which he is a stockholder. Joe is a capital salesman, and will be successful.

J. HARRY VERNON.

The Fort Wayne Organ Company.

FORT WAYNE, Ind., January 7, 1881.

THE Fort Wayne Organ Company reports an increase of twenty-five per cent. in its business for 1880 over that of 1879. It is making preparations for extensive additions to its factory in the spring. The "Packard Orchestral," manufactured by this company, takes high rank for quality of tone, quickness of response, durability and elegance of finish.

M.

Improvements in the Mechanism of the Organ.

THE following is a report of a discussion at a meeting of the College of Organists, London, on June 15, 1880, reprinted from *Musical Opinion and Music Trade Review*:

J. Higgs (chairman) said that he understood they were met that night, not so much to make speeches as to have an interchange of ideas in a conversational way, so as to put organ builders in possession of some requirements of organists that are at present overlooked; and he had no doubt that the ingenuity which had accomplished so much for the organists would be able to effect all they could desire. The chairman then asked the honorable secretary to read some letters that had been received from those who were unable to be present at the meeting, and also to make some remarks on the question, with a view of opening the subject.

E. H. Turpin, secretary, said that organ playing had kept pace pretty well with organ building; but that it was now time to consider more fully how the art of organ playing could be benefited by securing a better gradation of tone in combination with the management of different registers, and secondly, by an improvement in the mechanism; and he thought there was great room in both directions for further advancement. As regards gradations, a good deal had been done by the arrangement of different pressures of wind, but it seemed as if they were approaching another difficulty in organ playing, namely, the tendency to use, and boast of, too many stops. As regards mechanism, it appeared to him that organists ought to have no sticking or cyphering. A pianist never suffered in that manner. He thought the mechanism of the organ was yet in a comparatively primitive state. Then another question was, keeping the organ in tune; something might be done, both as regards material and construction of pipes, so as to secure something like a chronic condition of fair tune.

Mr. Turpin then read some letters he had received, among others, from A. Dyer and F. Monk, which contained suggestions of interest.

Mr. Turpin said that from his own experience he could say there was great room for improvement in the direction of the position of stops, as he played every Sunday on two organs quite differently arranged as to the position of the stops and the pedal, &c.

The chairman thought they should upon this occasion sim-

ply discuss the question of what was wanted, and subsequently consider how their wants were to be met. He had no doubt organ builders would be quite equal to the occasion, if they only realized that organists were really inconvenienced by sundry little matters that could readily be remedied. It certainly was most important that an organist, when he went from one organ to another, should find the keys and pedals in the same relative positions. Again, in the matter of composition pedals, no rule exists: one builder will place the softer composition to the extreme right, and another will place it the other way. He believed it to be a common custom, and not altogether an objectionable one, that, where the compositions affect the swell and the great, the compositions acting upon the swell are placed in one order, and the composition acting upon the great in another order. He supposed all would be very glad if some other (in addition to the ordinary) way could be found of acting upon the swell shutters. Most organists desire to use both their feet in pedaling; and to be obliged to sacrifice one foot for the management of the swell pedal, or forego a very distinctive feature of the organ, is very annoying. One little thing that often surprised him, that builders do not make a swell pedal so arranged that it may be left fixed at any particular point other than its loudest or softest. Mr. Dyer had suggested in his letter that a swell pedal might be placed at either side of the instrument, and he (Mr. Higgs) considered that not at all a bad idea, as it would present facilities for using either foot. He thought organ builders would gladly attend to any suggestion of organ players as to the details that had been touched upon, if organists could come to an agreement among themselves as to what would really be best and most convenient. There are certain other matters that seem to be most worthy of organ builders' attention, and not so easily dealt with. Temperament is a good deal talked about, but in the organ, as used in ordinary Sunday duties in parish churches, temperament may be said to be nowhere; and the amount of out-of-tunism organists have to put up with was, to his mind, simply surprising. Of course change of temperature would account for a good deal of it. Dr. Smith, who made some investigations many years ago, found one of the organs in Cambridge varied something like a half a tone in pitch between an intensely cold winter and a very hot summer. Mr. Higgs called attention to the great variation between the temperature of a London church on Friday or Saturday, and the same church on Sunday night, when the gas had been alight and two or three congregations have been in the church. It is a serious difficulty that the organ builders are asked to overcome, when they are invited to do something more towards keeping the organ in tune. He was quite sure their reputation was very much enhanced if it could be done. He thought that if organists and organ builders were to use their influence to favor the introduction of the electric light in churches, they would be getting rid of a great deal of the evil. Something might be done to ameliorate the condition of things by artificial heat being placed in the organ so that matters might be compensated, and when the organ was tuned it could be put in something like the surroundings it would be in when it was used. Further, something might be done if they studied where the wind came from. He did not know whether it would be better to supply the organ with wind heated to the same temperature as that which surrounded the organ, or whether it would be better to throw cold air in. A chronic defect in nearly all organs was a defect in the wind. Steady wind was essential to steady tone; and he knew very few organs that were critically satisfactory in respect of their wind. Some years ago he used to play upon an organ in which was rather a large concussion bellows. Occasionally those bellows used to flap during the service, and gradually he observed those occasions always preceded a thunderstorm. He conjectured the organ had been weighted under some ordinary condition of the barometer, and the disturbance of the weight of the air outside was sufficient to unsettle the organ. What was meant by pressure was the difference between the compressed air put into the organ as against the weight of wind it had to fight without. He did not see why the weight upon the top board of the bellows should not be altered by adding to or subtracting from, thus adjusting the pressure to the state of the barometer. With regard to the pedal-organ, he did not think it was used as it might be. He thought especially that the pedal organ could with advantage be used for the purpose of introducing solo stops, stops of melody character of tone of four or eight foot range. Abundant use was to be found for this combination in Bach's chorales (works which he was convinced would in course of time become as popular as his other works), and which abounded in this sort of requirement, and which could only be fulfilled in a very unsatisfactory way upon our present organs. Of course an octave-coupler would be a very easy way of getting over the difficulty; but he noticed whenever you borrow a stop from any one department you invariably want that department for another purpose, and he would much rather have some two or three solo stops of four and eight foot range on the pedals, he believed that would contribute very much to the independent use of the pedals. He would say everything in his power against needless couplers; overloading the organ was most objectionable. He would be glad if some way could be discovered of manipulating the various resources of the organ with more ease. Much had been done on French

organs by combination of the ventral and draw-stop systems, and perhaps something might be done in the way of having two or three sets of composition pedals with combination stops, so that, before beginning to play, the organist could make the composition clutch hold of this or that particular stop. He thought ordinary composition pedals were liable to abuse; as, if they are good combinations, they are apt to entice the player to be content to use the organ in a very stereotyped manner, and much of the wonderful effect that might be obtained by means of varied combinations was lost.

E. H. Turpin wished to register a protest against a rather pet piece of mechanism of organ builders—radiating pedals. He based his objection upon two grounds. In the first place, when he played upon the manuals, by long practice and mental association as to the position of two notes covering an octave, the distance between his fourth finger and thumb was the same throughout the length of the keys; and he contended that that was a very important and valuable achievement. Upon the radiating pedals, if he struck tenor C at the back, and then the octave above, well forward, the length between the two feet would not be the same as if both notes were struck either backwards or forwards; consequently the mental measurement with regard to the keys is disturbed. The second objection was a mere mechanical one. If the radiating process could occur the other way, it would not be so serious a matter; but an organist is called upon to play the pedals at their narrowest point with his heels—the most inelastic and set part of the foot. He did not object to concavity; indeed, it was a gain.

E. Ingram, as a practical organ builder, said they had many difficulties to contend with, one of them being to get paid for doing a thing as it should be done. He did not see how cyphering could be prevented if an organ was to be placed in a damp cellar, and occasionally heated up to tropical heat; but still it could be made to stand a great many vicissitudes of temperature. With regard to out-of-tunism, that of course was a matter of the utmost importance. It was a serious drawback which could not be overcome, except by keeping an equable temperature. The different parts of an organ also suffered very much from dirt. With regard to the unsteadiness of the wind, of which there was no doubt, here again the question of cost came in. The centrifugal system was the best, because blowers have such a bad habit of putting wind in with a thud, and that made the wind unsteady more than anything else, and on the centrifugal system that could not be so easily done; but the difficulty is, it requires more power. Much might be done with a valve between the reservoirs. Blowing by machinery would be better, only the water companies stand in the way. Gas was rather difficult to control, as it will go on puffing at one speed. The position of stops certainly was incongruous. The rule he followed in the case of three manuals was the swell and pedals on the left, and the great and choir on the right. The position of pedals should of course be uniform. He agreed with Mr. Turpin that a great number of stops was somewhat a mistake. No soundboard should have more than four stops on it. With regard to F. Monk's remarks about the pedal and other stops, it would save room, but the work would be very great, and it would be better almost to make an independent stop. He thought the soft composition pedals should be in the centre, with a gradation of tone on either side. Combination knobs were very useful things, and great use could be made of them. Suppose there were ten or twelve stops in the great, there might easily be ten combination buttons under the keys, so that any combination might be made without taking the feet off the pedals. It might be a good thing to have a swell pedal placed on either side, but he thought it would be better almost to open the swell by the player's back. A scheme was tried some years ago of blowing an organ that way, but it did not then succeed.

H. Bevington thought the work in organs was generally very good. He said he believed it was impossible to build an organ that would not cypher. It would be found that some portions of the organ were quite loose and easy at one time, and the same action in the damp season tight and almost immovable. An organ in a cathedral is never very much out of order, because it is played twice a day and the temperature is pretty equal. He had not known where to put his fingers upon an old organ at the close of an evening service, because the front pipes offer a great surface for the gas of the church to act upon, and the inside of the organ is much cooler. That accounts for the bass sharpening. The swell ought to be kept open during the sermon. With regard to the pedals, he was in favor of radiating, but not concave. It appeared to him the natural position of the foot; and his experience among organists was that, after they had got used to the radiating pedals, they preferred them to the straight. He remembered that many years ago, when C organs were quite common, he built an organ for St. Gabriel's, Pimlico, and the organist would have it G manual compass, with C pedals; he said he should be likely to be there all his life, and he should never be able to play with comfort to himself upon a C organ.

The chairman thought that that little reminiscence had revealed the key-note of a great many of their difficulties. Organs were often built to suit the idiosyncrasies of individual players, instead of being built according to what was right and proper in itself.

George Carr thought most organists would agree that in any case organ builders should make them all alike as re-

gards external arrangements. He did not think there ought to be cyphers in properly made organs. When cyphers were liable, he thought the action was at fault. He would willingly give up a great deal of tone to be sure he would not have any bother with the action. He did not think steady wind was to be got without dividing the bass and treble pipes. He thought the bass pipes should have a separate reservoir. Another difficulty was that the wind was often not close enough to the soundboards. There was a large column of wind in the wind trunks moving up and down, and that cannot be made steady except by having it very close to the soundboards. He believed in all the wind being divided, and that the pedal organ ought not to be on the manual wind at all. He quite indorsed Mr. Turpin's idea that you get used to a certain space between the octaves on the keyboard, and that the pedal board should be as nearly like it as possible, and that there should be a rule laid down by organ builders, and that they should all agree to it. He remembered a long time ago experiments being tried with regard to composition pedals and the variations that could be made, where, by tuning the knobs at an angle, it drew them on to the composition pedals, and by turning them straight it drew them off, and by that means the organist could prepare the organ for any combination he chose. He thought that another thing that was coming into use was a balance pedal for the swell; the swell shutters, too, instead of being horizontal, might be made vertical. He himself believed in having the swell composition pedals with the full forte coming together with the great forte in the middle. He thought that unless they laid down some specific rule with regard to those matters of detail, organs would never be more playable than at the present time.

Mr. Forster, of Hull, thought that, if the College of Organists would lay down a fair scale for pedals and their position relative to the frame, they would be near getting uniformity. With regard to radiating pedals, organ builders do not wish for them; they were more difficult to make, and more expensive. Schulze would not make a radiating pedal; he would make them concave, but not radiating. He would be a clever man who built an organ perfectly free from stickings, considering the immense amount of mechanism there was in an organ. He agreed with Mr. Bevington that there was a great difference often in the temperature surrounding the outside pipes, and that in the interior; and, until an even temperature is obtained throughout, metal pipes will not keep in tune from the commencement to the end of a service. Even if the swell be kept open, it will be colder inside the box than outside, by reason of there being no draught through. A great deal might, however, be done if a rule were to be laid down for pedals to be made at certain distances, and to be a fair distance under the keyboards, and also a uniform distance from the key frame to the top of the first pedal. The same with the composition pedals—either commence with the full pedal in the centre of the soft.

Jas. Turpin thought they had been hardly keeping to the point of their own immediate requirements, as organists, with regard to uniform arrangement of draw stops, key boards, pedal boards, and things that actually concerned their hands and feet. He paid considerable attention to the question of concave radiating pedals, and he entirely agreed with what his brother had said as to the varying distances. Some time ago he had an opportunity of playing upon one of Schulze's organs, with a concave pedal board, which he greatly liked. It was the most natural position, if the concavity was nicely arranged with the moving up of the leg. He had never met with any concave pedal board, however, to equal the Schulze pattern. He thought uniformity of arrangement was a most important matter, and, when a uniform arrangement was adopted, organists would have to merge their idiosyncrasies and ideas in the required principle and arrangement.

Mr. Bevington wished to remark that, if any scheme or settled arrangement were drawn up, it would be well to settle the position the different keyboards should take, because there was a movement going on for the choir organ key board to occupy the position of the great organ. Speaking of concave pedals, he thought Schulze was the first person who introduced them to this country in 1851.

C. J. Frost said there was one thing that he thought had not been touched upon, and that was the tendency of builders to inclose the manuals too much in the organ case. He thought it would be better to have the manuals out a little further. If they knew the difficulty organists had in large organs to hear the effects they were producing, he thought they would consider the matter a little more. He believed the arrangement of composition stops an important question, and that they should turn their meeting to the most practical account if some one would suggest some scheme they should adopt with regard to the position of the composition pedals under the keyboard. He considered, as a rule, the pedals were too far forward, so that in reaching the upper manuals there was a great difficulty in balancing one's self.

The honorable secretary, as a means of turning the meeting to practical account, proposed that a conference of organists and organ builders should be held, and that steps be taken for ascertaining the convenience of the gentlemen present; and in order that an available time should be appointed for such a meeting or meetings, he thought nothing satisfactory could be arranged until that were done.

The chairman said there was no preconceived arrangement between Mr. Turpin and himself, but he had great pleasure in seconding the proposal. He felt that their conversation had perhaps been rather wild, but still he hoped it might lead to some good. He did not despair about that matter of amelioration of temperature. When one knew what the nature of a difficulty was, it was comparatively easy to cope with it. He thought when a valuable instrument was put inside a church, means ought to be taken to insure it being kept in a suitable atmosphere. If the church were kept warm all through the week, at but a slight additional expense, much might be done to obviate the evil resulting from the excessive heat of a church during the Sunday services. The work of the organ builder would then have a chance, which at the present time it has not.

The resolution was then put to the meeting and carried, the conference to take place some time after the vacation.

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[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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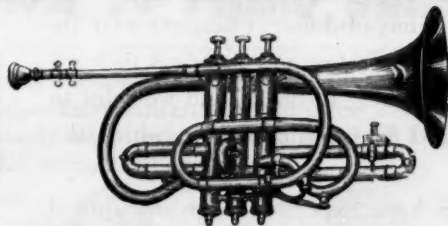
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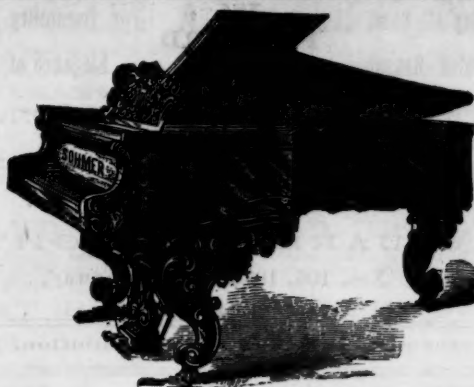
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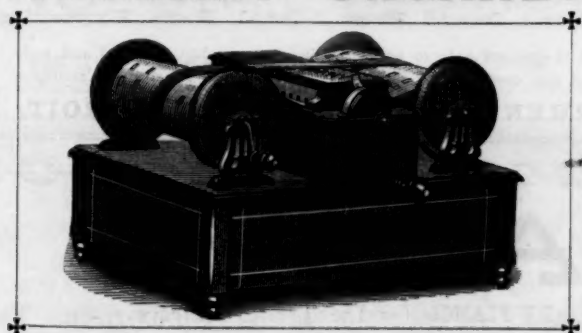
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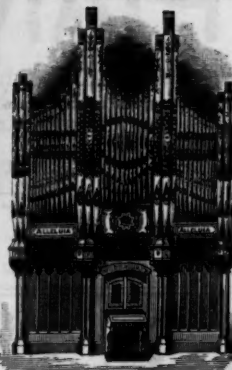
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